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THE AUTHORSHIP OF
THE SHAKESPEARE PLAYS

BY KNATHUS DONNELLY

It has been suggested to me that an article upon the question of the authorship of the so-called Shakespeare Plays would be acceptable to the readers of THE DRAMATIC MIRROR. I am, of course, aware that the prejudices of all play-actors are naturally hostile to a theory which claims that the great plays were not written by the play-actor of Stratford.

It is but reasonable that there should be a class feeling of this kind. And yet, it seems to me that intelligent actors must desire to know the truth upon this as upon all other subjects.

If William Shakespeare, or, as he wrote the name himself, William *Shakspeare*, was not the author of the plays; if his brain was incapable of them; if he was an almost illiterate man, of the most moderate abilities; if he was of a coarse, common and sordid nature, then certainly no actor of intelligence will desire to pay him the honors due to the greatest of the human species, simply because he strutted his brief hour upon the stage of the Curtain or the Globe play-houses.

To do this would be an abdication of common sense, of which only the most idiotic could be capable.

In the argument of the question we have, of course, no positive testimony, apart from the Cipher in the Plays themselves, of which I shall speak hereafter. We have no declaration, of Shakspeare himself, that he did not write the plays; any more than we have any such declaration from him that he did.

We must resort to circumstantial evidence to sustain our contention; and yet we know that the converging lines of a thousand circumstantial items of proof are oftentimes more powerful than one direct declaration. It has often happened that even the plea of guilty of the supposed criminal has been shown to be the outcome of a disordered mind—hundreds of men have accused themselves of crimes they never committed. And very often the direct testimony of a perjured witness, against an honest man, has been overthrown by a hundred minute circumstances which established his innocence.

What are the facts, then, that lead us to believe that William Shakspeare, of Stratford-on-Avon, did not write the so-called Shakespeare plays?

I. *The plays show the most profound scholarship.*

A considerable part of Henry V. is written in French, and accurately written at that. It requires a much more complete knowledge of a language to write it correctly than to read it.

The plots of a number of the comedies and tragedies were derived from Italian works, of which there were no translations when the plays were written, so that there is a strong presumption that the author must have been able to read Italian.

Othello is taken from the Italian of Cinthio's *Il Capitano Moro*, of which no translation was known to have then existed.

The play of Cymbeline was drawn from one of Boccaccio's Italian novels, untranslated at that time.

Twelfth Night is founded upon two Italian comedies, of which there was then no English version.

The Two Gentlemen of Verona was taken from a work of Jorge de Montemaya, not translated until after the production of the play.

The Merchant of Venice is based on *Il Pecorone*, an Italian novel not Englished "at that time."

Richard Grant White proved that the author of the plays had read the *Orlando Furioso* in the original Italian, and that the very words are borrowed, as well as the thought. The famous passage in Othello, "Who steals my purse steals trash," was borrowed from the "*Orlando Innamorata*" of Berni, "of which poem to this day there is no English version." The author of the plays was even familiar with Italian proverbs.

He must also have been able to read Spanish. A number of instances can be given where he borrowed from that language. The famous lines—

When we are born we cry, that we are come
To this great stage of fools,
are taken from the Spanish proverb: When I was born I cried, and every day shows why.

His knowledge of Greek and Latin was extensive and accurate. A thousand proofs can be given to show that he borrowed from some even of the least read of the classic authors. Sophocles, Euripides, Dares, Phrygius, Ovid, Horace, Virgil, Lucretius, Statius, Catullus, Plato, Seneca, Plautus, Aeschylus, and a host of other writers of antiquity, contributed to his pages. Forty per cent. of the words used by him are of Latin origin, "a larger proportion than is now used by our best writers."

It has been shown, by the scholars engaged in the preparation of the "New English Dictionary," now being published, on a magnificent scale, in England, that in the first two hundred pages of the work, which brings us down to the word *air*, one hundred and forty-six words were invented or created by the writer of the Shakespeare Plays, and first appeared in the pages of those plays! And the same ratio, applied to the whole English vocabulary, will show that *the man who wrote Shakespeare added five thousand new words to our language!*

When we stop and think that no scholar of this generation has added a single word to our vocabulary, we not only perceive the extent of the debt we owe to the wonderful man who wrote the plays, but we also see that he must have been a man of profound scholarship and the loftiest purposes.

II. *Shakspeare's Education.*

When it is remembered that William Shakspeare, according to the traditions of his native town, left school at fourteen years of age, and was then bound apprentice to a butcher; was repeatedly whipped and imprisoned for petty offenses, and was compelled to fly to London, while still little more than a boy, for killing Sir Thomas Lucy's deer; and there held horses at the door of the play-house, and became a servant and call-boy in the theatre, and finally rose to become a second-class actor, it is impossible to see where he could have acquired all this vast learning.

And it is still more impossible that he could have been studious enough to have acquired it, and yet no tradition (and we have many concerning him) has spoken of his scholarly traits or studies. There is no evidence that he ever owned a book in his life. The British Museum possesses a copy of Montaigne with the name "Wm. Shakspeare" on the title-leaf; but it has been forced to admit that the signature is a forgery.

Shakspeare made a will in which he disposed of his sword, his silver-gilt bowl, his second-best bedstead and his old clothes, but there is no reference in it to any library or books, or manuscripts or plays. And yet at the time of his death one-half of the immortal plays had never been published, and he left them to the chance of the original copies being burned up or torn up by his illiterate relatives. His daughter, Judith, at the age of twenty-seven, signed her name with a cross!

III. *Not a scrap of writing from the pen of Shakspeare survives except the three signatures to his will, and one to a mortgage; and these are plainly the work of an illiterate man.*

No letter of his to any person; no part of the original manuscripts of any of the plays; and no letters to him, except one asking for the loan of a sum equal to \$1,500 to-day, are in existence.

The British Museum, which holds tons of manuscripts of the age in which Shakspeare lived, possesses not a scrap of a paper from the man who (if he wrote the plays), was the greatest Englishman that ever lived.

IV. *The life of the man of Stratford was in no sense a noble one.*

The first tradition we have of him is that he got beastly drunk and fell by the roadside, and slept all night under a tree, which is to this day called "Shakspeare's tree." The last tra-

dition we have of him is of another drunken spree, which brought on his death.

The only records he left behind him are a series of law-suits to recover money loaned on malt sold. In one case he prosecuted the surety of one of his debtors, and put him in prison! Grant White says: "We clamor for bread and our teeth encounter these stones."

He made false and fraudulent applications for a coat-of-arms, for his father; and when it was refused him he proceeded to use it any how. And it was placed by his relatives on his monument over his remains in Stratford church!

He united with two other rich men to plunder the poor people of Stratford of their rights to certain common lands, which had been possessed by them and their ancestors from time immemorial.

Indeed, all the facts, dug up by the patient toil of the antiquarians, go to show that he was a close-fisted, grasping, greedy, land-grabber and money-lender. Not one tradition has come down to us which ascribes to him a single noble or generous act, or a single scholarly or elevated expression.

V. *But there is one other point that settles forever, in my judgment, the claim of Shakspeare to the plays.*

We know his whole biography: (1) leaving school at fourteen, (2) butchers' apprentice, (3) poacher, (4) run-away, (5) horse-holder, (6) "servitor," (7) call-boy, (8) actor, and (9) manager. No tradition refers to him as a lawyer, or as a student of law, and yet nothing is clearer than that the author of the plays was an accomplished and learned lawyer.

Lord Chief Justice Campbell, of England, says, "the author was very familiar with some of the most abstruse proceedings in English jurisprudence."

Franklin Fishbein Heard says: "Shakspeare was very familiar with some of the most refined of the principles of the science of special pleading, a science which contains the quintessence of the law. . . . he must have obtained a knowledge of it from actual practice."

Chief Justice Campbell says: "Whenever Shakspeare indulges in his fondness for law terms, he uniformly lays down good law. . . . While novelists and dramatists are constantly making mistakes as to the law of marriage, of wills and of inheritance, to Shakspeare's law, lavishly as he propounds it, there can be neither error, nor bill of exception, nor writ of error."

The dialogue of the grave-diggers in Hamlet is a burlesque of the case of *Hales vs. Pettit*, which appears in the first volume of Plowden's Reports; which was printed in Norman-Latin law-jargon, with black-letter type, utterly unintelligible to the laymen of Shakspeare's time, as it is to the laymen of to-day. And yet the author of the plays had read it!

In short, the proofs are overwhelming and conclusive that the author of the plays was a lawyer, so full of his profession that the language of his craft bubbled to his lips on all occasions, and was placed by him indifferently in the mouths of men, women and children, Frenchmen, Englishmen, Italians and Egyptians.

Let us then express our conclusions in the following syllogisms:

1. The author of the plays was a profound scholar, conversant with the literature of ancient Greece and Rome, and with many modern languages.

2. There is no proof that Shakspeare had any other education than that he received, before he was fourteen years of age, in the poor, little, village school of Stratford, where it is doubtful if even the English language was taught.

3. Therefore, it is not probable that Shakspeare wrote the plays.

Again:

1. The plays show that the real author was a man of noble and elevated nature, of a benevolent spirit, and with a warm love for humanity.

2. The evidence shows that Shakspeare was a man of low, dissipated and sordid nature; a money-lender, a land-grabber, and (in the matter of the coat-of-arms), a fraud.

3. Therefore, the probabilities are great that Shakspeare did not write the plays.

Again:

1. The real author of the plays was a thoroughly learned lawyer; a reader of Norman-Latin; a student of Plowden's Reports; a lawyer, saturated by daily practice, in the vernacular of his profession.

2. No one ever pretended that William Shakspeare was a lawyer.

3. Therefore it follows, incontestably, that he never wrote the plays.

I may continue the discussion of this question in a subsequent article.

NEXT WEEK:

A PLEA FOR HUMAN NATURE.

By ALBERT ELLERY BESS.

"INDISPENSABLE"

Lovel, Mass., Daily Courier, Sept. 6.

THE NEW YORK DRAMATIC MIRROR, which has long been recognized as the leading representative newspaper of the dramatic profession, is now more worthy of that proud distinction than ever before. By the constant addition of new and valuable features it has become indispensable to all who desire to keep thoroughly well informed of the news of the dramatic world. As a critic of theatrical matters it is fair and able, and a consistent advocate of everything that tends to the bettering of public amusements.

WELL IN HAND.

Work on the art and literary departments of the Christmas number of THE NEW YORK DRAMATIC MIRROR has already commenced, and, if such a thing is possible, this year's number will surpass the last one.—Denver Times.

THE MIRROR not only believes in the possibility suggested in the paragraph quoted above, but it firmly intends to turn it into a reality.

The art features of this year's Christmas edition were begun as early as June last, and they will be more numerous, more beautiful and more varied in character than ever.

Some striking departures will be made in the 1890 Christmas MIRROR, which will place it far ahead of its previous special issues. We mean that it should be the largest, the handsomest, and altogether the most remarkable holiday number ever published in America. We may fail to eclipse the finest of the Paris and London prints, but we mean to succeed in doing it if we can.

The best artists have been engaged, and the best engravers and lithographers. The cover, which is already designed, will be a revelation in its way. The contributors will be numerous and distinguished and the letter-press as entertaining as usual.

Advertising space in THE CHRISTMAS MIRROR should be engaged early. This number is a large undertaking, requiring the best workmanship and lavish care, so that copy for professional announcements must be sent in in good season.

PLAYS FOR THE LYCEUM.

E. H. Sothern has invited Jerome K. Jerome, the author of *The Maister of the Woodbarrow*, to come to New York as his guest. Mr. Jerome is at work on an original play for the Lyceum stock company, and is to have the manuscript completed by next Spring.

Haddon Chambers, who is to direct the rehearsals of his play, *The Idler*, which is shortly to be produced at the Lyceum, is due in New York on Oct. 3. Mr. Chambers is to bring over a second play for the use of Daniel Frohman, and is under contract to write a third piece for the latter.

The next play of American authorship to be presented at the Lyceum will be from the pen of Henry Guy Carleton. But the American drama will probably take a back seat this season in New York—at least, so far as the stock companies are concerned.

THE USHER.



Read him who can: The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The trustees of the Actors' Fund have decided on the amount and duration of the pension to be paid to the widow of Assistant Secretary Baker.

It is the magnificent sum of \$15 a week, the payment thereof beginning last week and continuing until next June!

Comment on this superbly generous action is unnecessary; it speaks for itself.

But one cannot help thinking that had the Fund paid Mr. Baker a decent salary during the last nine years, he might have saved enough to leave his widow above the necessity of accepting the well-picked bone that is thrown to her now in order to silence the indignant murmurs of the profession and make a tardy show of the consideration that was withheld from Uncle Ben during his patient, faithful labors for the Fund.

But the subject is not a pleasant one, particularly in view of certain unpublished circumstances that are known to a few of Mr. Baker's friends. The less said now, the better. At the proper time and in the proper place the matter may be brought up again.

Backer Unversagt, of the Templeton company, writes me as follows:

We notice a note in your paper saying we had not paid salaries and that there had been one desertion in Washington. We presume you desire to do us justice, and in reply to this simply say that your informant lied, knowingly and willfully. We presume he is Alf C. Whelan, who was discharged in Washington for a bad case of B. H. Instead of owing salaries, we have yet due us over \$1,000 for moneys advanced to various members of the company. Whelan (whom you say left on Oct. 5) on this score and has assumed responsibility for \$200 more. Whelan thought that he had us in a hole by acting in such a way that we had to bounce him. If you will publish this information you will be stating the truth of the matter.

Mr. Unversagt presumes more than was printed. The MIRROR did not say that Mr. Whelan left the company, nor did it mention his name. The rest of the paragraph was based on a Washington dispatch to the New York papers.

But I am glad to hear that Templeton stock is booming and that salaries are paid in advance.

Mr. Spurgeon, the reverend gentleman who formerly distinguished himself by sliding down the balusters of his Metropolitan Tabernacle pulpit, in the presence of a large and breathless congregation, now leaves those acrobatic performances to giddy young men like Her Talmage.

All of Spurgeon's gymnastics nowadays are verbal, but they equal the physical exhibition in daring and agility.

The other day he indulged in one of these startling feats when he "went" for the devoted band of clerics who accepted Willard's invitation to taste the moral quality of Judah at a special Shaftebury matinee.

"There are," said Spurgeon, "no amusements too vile, for her pastors have filled the theatres of late, and have set their mark by their clamors on the labors of play-actors. To this we have come at last, to which we never came before—no, not in Rome's darkest hour—and if you do not love Christ enough to be indignant about it, the Lord have mercy upon you."

The Lord have mercy upon Spurgeon, and all the rest of the un-Christian Christians in the same boat with him, say I.

Barton Hill awoke an amusing train of recollections in Edwin Booth's mind the other day in the course of a conversation regarding Uncle Ben Baker.

"It was in '56," said Hill, "and you were making your first starring tour in the East under Ben's management. You reached Buffalo where I was leading man in the local stock company. I remember how during your two week's stay I spent every afternoon in your room at the hotel on Main Street, opposite the churches. Do you remember what you and Ben and I were doing those days?"

Booth shook his head at a loss.

"Well," continued Hill, "we each plied a needle. We were sewing a great-great of 'concoques' on a home-made armor—the first, I think, you ever owned. While we stitched away we pulled at our pipes and told stories. Do you remember now?"

"Yes," said Booth, with a smile, "it comes back to me. And when the concoques were all sewed on and that armor was donned, I felt more real satisfaction than I ever got out of the 'sumptuous' trappings that I wore in later years. Ah, me! But that was many years ago."

Carados, of the London *Referee*, wonders "What Cecil Raleigh has been doing to Tim MIRROR editor."

If Carados really wanted an explanation of my reference to Mr. Raleigh, he could have found it in Mr. Raleigh's ignorant, insulting assertions concerning America and the American stage, which appeared in the London edition of the *Referee* since deceased.

Mr. Raleigh doesn't know enough—and I

may also say, he isn't known enough—to venture to discuss American subjects with impunity.

When a Matthew Arnold attempts to poll the tail-feathers of the bird of freedom his performance may be entitled to a certain degree of respectful consideration.

But it's different with a Cecil Raleigh.

As a substitute for the demoralizing, unjust "two weeks' " clause in theatrical contracts, specific stipulations should be made.

The general clause at present used gives an arbitrary and dangerous power to the manager, which he can wield with the impunity of a despot, if he chooses.

The very essence of a contract is to bind the contracting parties to certain things and to protect their interests in case of violation of any of its provisions.

The "two weeks' " clause binds them to nothing and exposes them to the very evils that a contract is supposed to avoid, moreover, depriving them of a legal remedy.

Of course, ironclad contracts, with no provisions for their termination, would be acceptable neither to managers nor actors.

But the causes of invalidation should be definitely named—such as incompetency, or insubordination on the actor's side, and delay in payment of salary on the part of the manager.

The elastic "two weeks' notice" clause is an outrage that has been tolerated too long.

Rudolph Aronson has the best of it in numbers and influence, so far as the stockholders of the Casino are concerned.

Last Saturday the company held its annual meeting and showed its confidence in Manager Aronson by reflecting him to the post he has filled since the start, and passing resolutions flattering to his management of the enterprise.

So long as the majority of the stockholders are satisfied, the vague complaints of the malcontents are of little consequence.

Joseph Howard, Jr., the carbonic acid dancer and paragon, whose sparkling never flags—is going to make his first trip to England next month.

He will sail by the *Majestic* on Oct. 1, and return to New York by the *ad.* Howard doesn't take long to form his impressions of anything, from a nation to a comedian; so it is likely that he will have plenty of comments to make on London and Londoners in spite of the brevity of his visit.

Labouchere, on learning that Howard meditated this trip asked him to be his guest, but our bubbling journalist had already made arrangements to put up at the Savoy with his married daughter, who is at present in London.

William Fieuron was pleased with the cast of the *Clémence* Case, and on Monday he ingeniously applauded their efforts from one of the boxes.

Some of the spectators were cruel enough to think that he was bestowing approbation on his own work, and one cynical observer remarked:

"See! The adapter is trying to call himself out."

What a difference there is in men's memories! Mnemonics is an interesting art which few cultivate as they should.

Some of our best actors are poor first-nighters; they stumble and stammer over their lines and drive the author crazy, but when they have acquired ease and confidence in the part and buckled down to their work, they can give odds to the cocksure fellows who speak all the words at the premiere and do nothing more than that during the run of the piece.

It is easier to forget than it is to remember, particularly where a certain kind of facts are concerned. Particularly true is this of some managers.

One that I know can never remember anything of special importance unless there were witnesses present.

His forgetfulness is splendid; it amounts to an accomplishment.

When he testifies in court his memory of things that nobody on earth can substantiate is marvellous. When he talks in the lobby he can wipe out his store of recollections as easily as a schoolboy rubs an example from his slate. The schoolboy generally uses his fingers for this operation, but the manager is content to utilize his nerve.

But the general reputation for truth and veracity of an arrant hypocrite among his neighbors is bad. For that reason the "forgetfulness" that has a motive lurking behind it avails not.

Do I speak in riddles? The solution is not far distant.

I said last week that if I had got any of the facts wrong in connection with the Managers' Association with the party-rate decision I was open to correction.

Mr. Sanger, who remained silent when it most behooved him to speak—if the Association of which he is an officer had any desire to maintain its credit before the profession—now wears of playing the Sphinx and comes forward with a letter of explanation, which appears in another column of this issue.

Mr. Sanger evades the real point at issue and endeavors to substantiate his assertion that my criticism of his utterances regarding the party-rate decision were "superficial," by stating that the association sent witnesses to testify on the trial, and that the R. & O. Railroad's counsel sent his counsel, Mr. McCurdy, (who, by the way represents Mr. Sanger in the *Fauntleroy* litigation) a letter of thanks for the testimony in question.

Mr. Sanger says that he does not believe that the Association is entitled to a good deal of praise for the happy outcome of this affair. He admits, however, that the Association "is entitled to at least some recogni-

tion"—but just how much recognition his lawyer-like letter fails to specify.

Aside from the one fact that Mr. Sanger supplies—the appearance of three managers as witnesses for the defendant in the injunction proceedings—I do not see that anything he says bears particularly on my remarks, or controverts my statements.

I said that the question at issue was not "theatrical" rates, but party-rates extended to the general public.

Judge Sage, in his opinion, took the view that "the case finally depends upon the question whether party-rates, as issued by the respondent, are upon a proper construction prohibited by the preceding sections, because they are not just and reasonable." He defended the party-ticket as "a wholesale ticket," which is "open to purchase to all at a fixed price." This, he averred, acquitted the R. and O. of the charge of unjust discrimination and undue or unreasonable preferences.

In other words, as I observed last week, the injunction was denied because the United States Court found no specific prohibition in the Act, and because the party-rate tickets were not sold to theatrical companies alone, but to all classes of the public.

Under these circumstances and in spite of the polite interchange of compliments between the counsel of the R. and O., the counsel of Mr. Sanger, and Mr. Sanger himself, I cannot perceive any good reason for changing the views I expressed last week or for crediting the decision of Judges Jackson and Sage to any other influence than their own wise interpretation of the Interstate Law, and the evidence that no undue preference was shown to theatrical companies by the railroad.

A CHAT WITH NAT GOODWIN.

Nat Goodwin was seen on Monday by a Mirror reporter, making a heavy deposit.

"We arrived on Saturday," said Mr. Goodwin, "on the *Horsa*, and we had a werra pleasant trip across. What's that? Man faint? Well, let it go at that. As for my stay in England last Summer, you can say with truth that I never had such a pleasant time before. It was my eighth trip over, but my first professional visit."

"The London engagement was a fairly successful one financially—that is, I did not lose—I made on the trip. It was a bad time. The people were all out of town, and they were only commencing to come back as I left. However, as an evidence that I did not do very badly, it is only to be stated that I have an offer to go over again season after next and remain a whole year. It is from Mr. Edwards of the Gaiety, who is building a new theatre, by the way."

"I saw a statement some weeks ago," continued Mr. Goodwin, "to the effect that I was an idler in the profession—that I did no work. It is my impression that I have produced more plays and created more new roles within the past eight years than any other actor you can name—comedian or tragedian."

"Just let me go over the list of them for you as near as I can remember it. There was *Hobbies*, *The Skating Rink*, *The Black Flag*, *The Gold Mine*, *The Book Maker*, *The Nominee*, *Colonel Tom*, *Big Pony*, *Jack Sheppard*, *Royal Revenge*, *Ourselves*, *The Ramblers*, a burlesque of *Richelieu*, a burlesque of *The Bel's*, a burlesque on *Julius Caesar*. Then I put on *Patience* in Boston, produced *The Mascot*, *Cinderella* at School and *Confusion*, and gave my idea of Mr. Go-lightly in *Lead Me Five Shillings*, besides being concerned in the production of eight or ten different farces that I can't call to mind now. Surely that doesn't look as though I shirked work."

"I shall start in rehearsing on Thursday, opening my season on Oct. 4 at Minneapolis. My repertoire will consist of *The Gold Mine*, *The Nominee* and a little drama to be presented with the latter entitled *The Viper On the Hearth*. In this piece I play the part of a Yorkshireman, and I shall be seen in it for the first time in this country. I am also having a new play written for me by the authors of *A Gold Mine*. It is called *Seth Bigelow*, and in it I shall play a young Yankee. All the stars, like Denman Thompson, are playing old Yankees now, so I'll see how they like a young one. I shall probably produce it after the holidays. There is also some talk of putting on *The Nominee* at Palmer's for a run."

DANGERS OF THE RAIL.

Julia Arthur, the clever leading lady of the Still Alarm company, sends THE MIRROR the following account of what might have resulted in a serious railroad accident to that organization last week.

"It was just after leaving St. Louis," writes Miss Arthur, "Mr. and Mrs. Lacy, Mrs. Sol Smith, Miss Vivian and myself were the only occupants of the sleeper and we were all talking pleasantly when it jumped the track and tore along at a frightful rate of speed. All the loose articles in the car, seats and all, were tossed about like so many chips."

"Mr. Lacy cried, 'We're off!'"

"I exclaimed, 'We're gone!'"

"Miss Vivian yelled, 'Stop the car!'"

"Unfortunately, however, it was not on Broadway, and the actress' request, or rather command, was lost in the roar and noise."

"We had abandoned hope and expected each moment to be hurled into eternity by the car turning on one side. The car became uncoupled from the rest of the train, leaving us the sole participants in the accident. It crashed into a freight train, thus effectually stopping its mad career."

"You may readily believe we lost no time in getting out, continuing our journey in the chair car. With the exception of the shock to our nerves the only damage done was to a bottle of claret, which unfortunately had its neck broken, and a number of articles used in feminine adornment were involuntarily baptized in the ruby liquid. This is the first experience of the kind I have ever had and I hope it will be the last. It was awful!"

PROFESSIONAL DOINGS.

ESMERLE ARVEN, who was with Wilson Barrett last season, is now a member of Frederick Warde's company.

SURELY MAC KAVE's pretty romance about his plying flirtation with a German princess in Paris, before the war, shows more ingenuity than do the plots of his plays.

GEORGE C. TYLER has resigned from THE MIRROR staff to accept the position of press-agent for Corinne. Mr. Tyler is an energetic, conscientious worker who thoroughly performs any duty that may be assigned to him.

BARNEY FAGAN and Bob Slavin are to star jointly in a spectacular farce comedy called *A High Roller*. The tour will open in August, 1911, at the Academy of Music, under the management of E. G. Gilmore and Alexander Comstock.

CHARLES JEHUINGER has signed to go with Marie Hubert Frohman.

THERE are two classes of actors observable on Upper Broadway nowadays. The first may be seen rushing to rehearsals continually, while the other saunters about as though the chief end of life was perpetual repose.

It looks as though H. S. Taylor was determined to have his production of *Aunt Jack* smooth. Two rehearsals of the piece are given daily at the Madison Square Theatre. The season will open to-morrow (Thursday) evening at Schenectady, the occasion being the dedication of the new State Street Opera House.

THE Upper Rialto is becoming quite aesthetic. There are now over half-a-dozen art stores scattered between the Fifth Avenue Hotel and the New Park Theatre. One of these stores exhibits a large oil painting of an interested audience witnessing a performance of Faust, with Irving and Terry as the stars.

BERTINE ROBINSON has signed as leading lady with Brodbeck and Williams' Gaiety Farce Comedy company.

E. A. McDONNELL left with his company for St. John last Saturday night. He will open his season there to-night (Wednesday), appearing in *The Balloon*, whose Canadian rights he has secured. George L. Smith will go in advance.

MARGUERITE ST. JOHN has consented to give a performance in this city shortly for the benefit of the Little Mothers' Society. She will probably produce here before long a comedy by Jerome K. Jerome.

WORK on the New Myers' Opera House, Janesville, Wis., is progressing rapidly, and it will not be long before the theatregoers in that city will have a large and handsome theatre with all improvements up to date to replace the one destroyed by fire.

DESPITE all his efforts Professor Hermann will not be able to open his Brooklyn theatre this season, and now the managers of the attractions that were booked with him are stirring themselves to get open time elsewhere in the City of Churches—a rather difficult operation.

THE annual meeting of the stockholders of the Casino was held last Saturday, but no change whatever was made in the management. There was only one dissenting vote to a resolution indorsing Rudolph Aronson's regime.

THE Academy of Music, at Pittsfield, Mass., which is under the management of the versatile young American tragedian, Thomas E. Shea, in conjunction with E. W. Varney, Jr., has been remodeled and is playing first-class attractions this season. The house was opened Sept. 1 with *The Wife to standing room*.

THE new Broadway Theatre at Denver, Col., is adapted to popular attractions as well as the higher class of combination and opera companies. In seven performances at this house recently, the gross receipts of *The Old Homestead* were \$9,000.

SAM HAGUE, the veteran minstrel manager of St. James' Hall, Liverpool, is visiting friends in Utica, where he is well known. Mr. Hague, who is an Englishman by birth, came to this country in 1845, and was the first to introduce the clog dance on the vaudeville and minstrel stage.

MANAGER CHARLES ATKINSON is said to be securing good bookings for Maudie Banks. One of the features will be a "curtain raiser" in French, which will precede *Joan of Arc*. Manager Atkinson wishes it understood that *Joan of Arc* will be played in English.

NAT D. SMITH, stage carpenter at O'Brien's Opera House, Birmingham, Ala., while arranging and putting in the tank for the performance of *After Dark*, fell through a trap and was seriously injured.

JAMES H. HUNTLEY is reported to have sold the manuscript of *The Silver King* to an amateur organization of Vicksburg. Huntley also presented the play in that city. He had no right whatever to produce or sell the play.

CHARLES KENT's work in *The Henrietta*, on its production a few years ago, demonstrated that he was an artist. He is winning commendation from the press for his work as Miles Hendon in *The Prince and the Pauper* in the Tommy Russell company.

SOME fine specimens of the lithographic art are being liberally distributed around the city, announcing the fact that Evans and Hoey and A Parlor Match have opened their season at the New Park Theatre.

FRANK LAMIER will play the leading juvenile role in *Reckless Temple* this season.

It is rumored that overtures are being made between W. S. Cleveland and Harry W. Semon, manager of Cleveland's Colored Minstrels, toward placing Mr. Semon at the head of Cleveland's Consolidated Minstrels as manager. The matter is as yet unsettled.

FRANK MCNEIL, the star of *Out of Sight*, has returned to the city delighted with his play but somewhat dissatisfied with his supporting company, which is to be reorganized. The play will then till its Southern dates, probably resuming next Monday at Savannah.

AT THE THEATRES.

STANDARD.—THE CLEMENCEAU CASE.

Play in five acts, adapted from the French of Duhamel and D'Artois by William F. Brown.

Pierre Clemenceau.....Wilton Lackaye
Constantin Ritz.....John E. Keller
Mons. Ritz.....F. Tannehill, Sr.
Count Serge Voinoff.....Daniel Jarrett
Castagnol.....William Watson
Countess Dombrowska.....Alice Fisher
Lia.....Pearl Eytting

Curiosity, perhaps not unmixed with a sneaking expectation of "Frenchy" developments, impelled a large number of people to visit the Standard Theatre on Monday night. The sensational anticipations of the public were not realized, however, for Mr. Fleton's adaptation of *L'Affaire Clemenceau* proved to be a very tame affair indeed. There was nothing "spicy," nothing naughty in the representation, whose grosser features lay rather in the marrow of the story than on the surface.

The Clemenceau Case might have attracted attention ten years ago when our public lent a willing ear to the adulterous French drama. But the subject of infidelity in the marriage relation was then turned inside out, discussed and exemplified in all its phases so persistently and so thoroughly that the popular mind first wearied of it and then revolted. To-day, there is no dramatic theme fraught with more hazard of failure than that of adultery.

In *The Clemenceau Case* we are presented with the character of a wife with the nature of a harlot, whose husband has been won by purely sensual powers of attraction. The central idea may have been intensely interesting to Parisian society, but it lacks point and pertinence in a community whose moral standards are different and whose point of view is surrounded by entirely foreign conditions to those necessary for a sympathetic reception of the theme and its mode of treatment.

In novel form *The Clemenceau Case* is familiar to American readers, and there is consequently no need to give the details of the plot. It is sufficient to say that the play closely follows the lines of the story, although it sometimes lacks sharpness of outline and cohesiveness.

Mr. Fleton's work, while it is creditable in some respects, is not entitled to much praise. He has not shown taste or judgment in his translation. When a French maid talks about the "help," and her husband dreams of a "blonde gentleman" and a "brunette," the auditor's sense of geographical propriety receives a shock. The dialogue lacks incisiveness, and such of the original lines as possessed lucidity and the Gallic epigrammatic quality have been recast in clumsy, witless fashion.

The first act is a curious jumble. Characters come on without a word and go as silently. There is a constant stiltedness on the part of a body of obtrusive supernumeraries. When coherence came in the succeeding acts there is a dull level of monotony, relieved only by departures from the conventional such as usually cause an audience to titter. There was a good deal of tittering on Monday night.

Mr. Lackaye was thoroughly artificial as Clemenceau. Considering the fact that his performance was conspicuously bad it is possible to understand his expressed aversion to playing with actors whom he considered artistically unworthy to form his environment. Mr. Keller spoke one speech well—the accusation of Lia, but for the rest he was on a par with Mr. Lackaye. Mr. Jarrett's only resemblance to a Russian count lay in his fur-trimmed overcoat.

Miss Fischer made the Countess a character of considerable importance. Her acting was the most commendable feature of the performance. She gave renewed evidence of her intelligence, power and skill. Miss Eytting was not in her element as Lia. She is a clever actress within certain limitations and we recall several parts she has played on the New York stage with credit and applause. Of her Lia it is charitable to say that she is not "in it" and let it go at that.

The piece was liberally and tastefully staged.

FOURTEENTH STREET.—GOOD OLD TIMES.

Melodrama in four acts by Wilton Barrett and Hall Cain.
John Langley.....Atkins Lawrence
Spot.....Charles Coote
Crosby Grainger.....John Glendinning
Amos Drew.....C. T. Nichols
Inspector Braithwaite.....James Cooper
Sis Lattigue.....Norman Campbell
Goldbach Joe.....Alf Fisher
Sick Baker.....R. Newman
Mary Langley.....Eleanor Carey
Lucy.....Mrs. John Glendinning
Biddy.....Maggie Holloway
Martha Troutbeck.....Emily Maynard

It is quite probable that *Good Old Times* will suit the taste of the golden middle class that are wont to applaud clap-trap sentiment and melodramatic absurdities. The gallery contingent certainly had a high old time at the production of the piece at the Fourteenth Street Theatre on Monday night, and thus it may be said with entire truthfulness that this style of entertainment has found patronage in the upper circles.

In the present instance the "dime" novel episodes that pervade the plot make the title given to the play by the authors singularly appropriate in its suggestive reminiscence of the blood and thunder melodramas that were greatly in vogue at the Old Bowery Theatre. John Langley, a sheriff of Cumberland, marries a young woman without knowing anything of her past life. Any experienced playgoer knows, of course, that the young woman's past will spring up sooner or later to make things interesting in the line of theatrical situations. Crosby Grainger, a former lover, turns up with a wife and child in the course of the first act and threatens to rob her of her good name in the eyes of her husband, whereupon Mrs. Langley snatches his pistol from him and gives him a taste of its contents. The heroic husband assumes the guilt of his wife's crime, and Grainger allows him to be convicted and transported to Tasmania, thinking to thus cause the greatest amount of suffering to Mrs. Langley. Grainger, however, and his father-in-law, Amos Drew, are sentenced on their own account for the murder of Mrs. Langley's father, a trifling homicide that is supposed to have occurred before the play opens.

Mrs. Langley, under the name of Mrs. Norton, and Lucy, the wife of Grainger, establish a reformatory household for ex-convicts at the settlement. When Grainger hears that Langley is to be assigned to Mrs. Norton as a servant, he induces Amos Drew, who has been made a warden, to have himself (Grainger) and Langley chained together. A violent quarrel between the two men is brought about by this means, during which there is a general rising of the convicts. Grainger escapes, and in conjunction with other escaped convicts, makes an attack on the Norton establishment. Langley, who in the meantime has become Mrs. Norton's servant, is overpowered by the convicts and compelled to witness the abduction of his wife by Grainger and his gang. With the assistance of Goldbach Joe, a reformed convict, Langley pursues the gang, and after considerable scheming and various exciting episodes succeeds in cutting off their escape. Amos Drew shoots his son-in-law out of revenge, and the Langley couple are duly reunited. The last act is by all odds the worst, and is chiefly remarkable for its singular incoherence.

Atkins Lawrence as John Langley showed how much an artistic actor can make of an inartistic role. Eleanor Carey was effective in the main as Mary Langley, but nearly ruined several telling climaxes by exaggerated elocution. Charles Coote endeavored to throw a comedy element into the play by his coal-black make-up as an aboriginal, and the introduction of some childish funniments with a bottle of gin and a pair of cuffs. Alf Fisher's facial make-up looked like the glow of the setting sun; but there was nothing the matter with his acting, as his personation of Goldbach Joe was an excellent comedy sketch. John Glendinning interpreted the part of Crosby Grainger with whole-souled villainy, and the oily rascality of C. T. Nichols as Amos Drew also deserves commendation. Maggie Holloway as Biddy and Mrs. John Glendinning as Lucy made the most of their opportunities, and the minor characters were in competent hands.

The scenery was elaborate and pleasing, though some of it was rather too gaudy and theatrical in the opinion of critical observers.

NIBLO'S.—THE PUPIL IN MAGIC.

Spectacular comedy-drama in four acts, by Robert Dreyer and Fritz.

Selma Goerner.....Selma Goerner
Princess Lydia.....Mimchen Recher
A Tyrolean Woman.....Toni Meister
A Young Tyrolean.....Adolf Zink
Puck.....Franz Ebert
Titi.....Ida Mahr
Fifi.....Bertha Jaeger
Stutzel.....Johann Wolf
Chorus.....Max Walter
Local.....Herman Ring

Niblo's Theatre on Monday night was crowded to the doors. The occasion was the first appearance in America of the German company of lilliputian actors, a remarkably clever and interesting association of veritable midgets—ten in number—whose abilities as comedians were strongly pronounced and fully flavored with a quaint German humor. The piece presented was spectacular, and seemed to be ingeniously compounded of *Faust* and *Around the World in Eighty Days*. Its German title is *Der Zauberknabe*, the translation of which is *The Pupil in Magic*. The first act is identical with the ballet of *The Puppensee*, so popular last season at the Metropolitan Opera House, the leading idea being probably from Lydia Thompson's old farce of *Magic Tour*.

The plot turns upon a certain young Fritz, whose mother, Lida, has sent him to visit his uncle, an automatic toy-maker of Nuremberg. While he is there the Princess Lydia comes in to inspect the store, and the toy-maker winds up the figures, which then execute dances and songs. After that Fritz is left alone to sleep in the store. His dream is the action-motive of the play. Puck comes down from his pedestal to introduce himself to Fritz as the devil of love, and upon the promise of securing to Fritz the love of all the ladies, makes him enter into a contract to be inconsistent in all his love affairs. Fritz wants to make an exception of his mother, but Puck is firm, and the contract is signed.

The first result is Fritz's marriage to Princess Lydia with a grand ballet and procession. Two dancers, Titi and Fifi, cross the path of Fritz. Westernmain, in love with Lydia, tries to convince her of Fritz's infidelity, and as a test persuades her to go to the North Pole where Fritz (faithful in spite of his contract) follows her, with the interfering Puck at his heels. Subsequently they all turn up in Paris, where Fritz's mother is searching for him. On meeting him they are about to embrace when Puck steps in between them, and Fritz turns away from his mother. The mother, in her wounded spirit, declares she will never be seen again, and leaves them. Fritz, being struck with remorse, wanders through the woods plaintively calling her. A transformation scene brings him back to the toy shop, where he awakes.

The acting of Selma Goerner as Fritz was exceedingly bright and highly finished in detail. Franz Ebert was decidedly humorous and clever as Puck. Johann Wolf also displayed unquestionable humor and acting ability as Stutzel, a Tyrolean, in search of his daughters Titi and Fifi. Max Walter and Herman Ring presented clever sketches of two French officers. Toni Meister proved her cleverness and versatility in more than one role. Ida Mahr and Bertha Jaeger were excellent as Titi and Fifi, and Mimchen Recher was very pleasing as the Princess.

The scenery from the studios of Franz Komolossy, of Vienna, and Franz Gruber, of Hamburg, was of a superb order. The entire company, including the director and stage manager, had repeated and enthusiastic calls.

DAILY'S.—A POOR RELATION.

A revival of *A Poor Relation* replaced *A*

Tale of a Coat last Monday evening at Daly's Theatre where a large audience had assembled for the occasion.

In his impersonation of Noah Vale, the impetuous inventor, Sol Smith Russell has ample opportunity to show his capabilities for fine character work, and his dry humor, quiet power and sweet pathos were greatly enjoyed by those present. Mr. Russell was called before the curtain after every act.

Frank Lawton as the villain, Sterrit, made the most of a bad part, and Alfred Hudson as Roderick Faye was quite satisfactory. Lillian Owen gave a charming impersonation of Dolly Faye, and Merri Osborne was successful as Scollips. The rest of the company gave good support.

GRAND.—HANDS ACROSS THE SEA.

A revival of Henry Pettitt's *Hands Across the Sea*, was the attraction offered at the Grand Opera House on Monday night.

Judged by the large audience present, and by the warm reception accorded the piece and the players, English melodrama has still a strong hold on the sympathies and tastes of a great number of our West Side theatre-goers. From the rise of the curtain and throughout the performance the applause was frequent and hearty and many recalls were demanded.

The Mirror gave a lengthy review of the play on its first presentation in this city last season. Since then several important changes have been made in the cast. The leading part, formerly assumed by Augustus Levick, is now in the hands of George Nash, who gives a manly and graceful personation of a young English farmer. Charles J. Jackson, another new-comer, who played the role of a young country gentleman, was acceptable, while Edna Carey as the heroine of the play gave a conscientious portrayal of the part, and was most cordially received.

The scenery and stage effects were carefully managed. The set representing the deck of a steamer bound for Australia was particularly effective. Next week, Paul Kanvar.

NEW PARK.—A PARLOR MATCH.

A Parlor Match ignited the risibilities of a large gathering at the New Park Theatre on Monday night. This much-worn piece of ludicrous comedy has lately been burnished up with new dialogue and business until it now fairly snaps with unctuous humor.

Charles E. Evans has rejuvenated his role and it is again as fresh as a book-agent should be. William Hoxey, made memorable by his character of Old Hoss, has extended the possibilities of his impersonation by introducing more quaint antics and queer sayings, and he convulsed the audience from start to finish.

The company is strong and more than equal to the requirements of their respective parts. James T. Galloway played Captain Kidd in a breezy manner. M. J. Sullivan was well cast as Ephraim Belmont. Clara Thropp played Innocent Kidd without its usual affectations and merited the warm applause she received. Marie Louise Day as Lucille had an opportunity to display a sweet voice. The Sisters Levey, a trio of well-rounded women, made their first American appearance. They did a clever musical specialty and charmed the spectators by their graceful voluptuousness.

JACOBS.—DEVIL'S NINE.

The Devil's Nine, a Western melodrama by Fred Darcy, was presented for the first time in New York at Jacobs' Theatre on Monday evening last before a very large audience.

Those who expected to see nothing but a blood-and-thunder play in this production were disappointed, as the Devil's Nine is a play, which has many touches of nature and an excellent comedy element. The story is interesting and well written, and the characters are admirably drawn.

The company, headed by William Stafford and Florence Bayard, proved very satisfactory. There are many interesting scenes in the play, and the picturesque setting of the Rockies called forth much applause.

Next week, Corinne in her new burlesque of *Carmen*.

WINDSOR.—IRISHAVOGUE.

Irishavogue drew a crowded house to the Windsor Theatre on Monday night last.

W. B. Cahill in the title role played his part excellently and won much applause. Stella Barr as Kate O'Dwyer looked pretty and acted her part well. Carl Smith, as Ulic Burke made a very good villain. Walter G. Horton as Harry Carrington, and W. F. Phillips as Adolphus Vane looked their parts but failed to act them. Lottie Winnett as Mollie O'Hara and Dan Nash as Thady Blake created much mirth and made decided hits in their respective roles. The rest of the cast were acceptable.

The costumes and scenery, particularly that of the Falls of Foilnagarra, were very good. Next week, Louis James.

PEOPLE'S.—AN IRISH ARAB.

Robbie Gaylor in *An Irish Arab* amused a crowded house at the Peoples' Theatre on Monday last. Notwithstanding the great success of the play Manager Brady has made many improvements since the first production.

Robbie Gaylor, who assumed the principal role, was called before the curtain four times. James M. Ward as Col. Branscombe, Jessie Storey as Blanche Wilson and Carrie Ward as Mrs. McShake were all good. Clarence Handyside has gained in naturalness since he first appeared as Jack Branscombe. James M. Brophy and Marie Rene did fairly well in their respective parts, Edward and Amineh. The rest of the cast was fair.

Next week, *Wife for Wife*.

HAMMERSTEIN'S.—THE EDITOR.

A large and delighted audience greeted The Editor on his return to the city at Hammerstein's Opera House last Monday evening.

Mr. Aldrich's rather boisterous interpretation of Col. Hawkins has been much subdued. Still his fault in this direction is rather commission than omission. The rest of the cast, with one exception, is entirely changed. Mr. Markham contributes a cleverly drawn character sketch as Sir Montague Moore. The Laura Hawkins of Miss Mary Haines is graceful and piquante. The rest of the company rendered a good account of themselves.

Next week, *The Cannock*.

TONY PASTOR'S.—VAUTEVILLE.

Harry Kernell's high class vaudeville company are supplying an enjoyable entertainment at Tony Pastor's establishment.

The organization includes the Coulson Sisters, Harry La Rose, Binns and Burns, Charles Harding and Little Ah-Sid, Ed Kendall and Ruby Marion, Fisher and Clark, Alf Wilton and Sadie Nelson, the Roger Brothers, Lottie Hyde, and the inimitable Harry Kernell.

The performance was concluded on Monday night with an amusing musical comedy called *McFadden's Experiment*.

AT OTHER HOUSES.

My Aunt Bridget continues to be a popular attraction at the Bijou.

The Merry Monarch has only two more weeks to run at the Broadway, and owing to the large advance sale of seats many theatre-goers will have to forego the pleasure of attending the opera during the present engagement.

Madame Angot will hold the Casino stage until Oct. 11. Poor Jonathan will be the ensuing attraction.

Cora Tanner may be seen in *One Error* at the Fifth Avenue Theatre this week.

The Maister of Woodbarrow is in its fourth week at the Lyceum.

The Madison Square Garden Amphitheatre will reopen with Anton Seidl's Orchestra next Saturday night.

Richard Mansfield may be seen nightly as *Ben Brummel* at the Madison Square.

The farcical comedy, *All the Comforts of Home*, is drawing full houses at Proctor's Twenty-third Street Theatre.

The Senator is repeating its success of last season at the Star Theatre.

The County Fair is in prosperous session at the Union Square.

A new specialty programme has been provided this week at Koster and Bial's Concert Hall, where there is no abatement in Carmencita's popularity. The newcomers include the Alexandroff Brothers, Delauer and Debrumont, and Smith and Lord.

MABEL AMBER, who supported Louis James last season, will be Nat Goodwin's leading lady.

J. A. WALDRON, the accomplished critic of the *Albany Evening Journal*, says that Money Mad is "filled with theatrical thunders, trite and turgid villainy, and an assortment of play-house villainy that shines in its own limelight."

JESSE VILLERS is playing *Ayesha* in Bluebeard, Jr., and winning applause for her eccentric comedy acting.

GEORGE OSBORN leaves this city on Friday night for Cincinnati to take the part of George Lewis in *The Shuteh*, for which he has been engaged.



MARIE HUBERT FROHMAN AS "THE WITCH"

Criterion Theatre, Brooklyn. Week Nov. 14

AT THE FROHMAN EXCHANGE.

Gustave Frohman is up to his eyes in business, not to speak of bricks and dust and mortar. A Mirror reporter visited the new Frohman Dramatic Exchange in West Twenty-eighth Street the other day and took in the situation. It will be one or two months before the place is in perfect order, but in spite of that Sedley Brown, who has charge of the Actors' Bureau, is already busy. Mr. Frohman intends that this feature of the new Exchange shall be a special one.

"Our commissions will be higher than those charged anywhere else," he said to the reporter, "but it will pay the actor, for the simple reason that the greatest care will be taken in making engagements. For instance, no contracts will be signed with irresponsible managers, and when managers apply who are not known to us personally, two weeks' salary will have to be deposited in my bank before we make any arrangements with actors. Then, again, the actors will be told the exact standing of the managers, and in every way every possible precaution will be taken."

A convenience to managers that will be appreciated is the rehearsal hall of the Exchange. This is being rapidly pushed to completion and the managers who do business through the Exchange are to be allowed the use of it without charge. A plan tried by Mr. Frohman at the Hamilton House, Stamford, last Summer, will also be adopted. Short plays will be presented on a stage in one of the upper rooms of the building and to these private performances managers in search of new talent will be invited.

MISS VINING TO STAR.

Bibi Vining, who has had a successful career as a prima-donna in comic opera, has determined to confine herself in future to the dramatic stage.

Miss Vining will begin an extended starting tour on October 27, which will embrace a good deal of territory. She will play under the management of Henry R. Trask, a gentleman well-known in business circles in this city. Mr. Trask has secured the play of Caprice from the owner, Minnie Madden Fiske, and Miss Vining will appear in the character of Mercy Baxter. A strong company is being engaged to support her, and it looks as if her stellar venture will be made under propitious auspices.

Miss Vining is talented and pretty. She is said to combine emotional and comedy abilities in a remarkable degree. She is an accomplished singer and her acting has the "magnetic" quality. With these recommendations Manager Trask is confident that his star will shine as the heroine of Caprice.

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ALBANY, N. Y.—Proctor's Theatre, Sept. 22-24 Oct. 1.
ALBANY, N. Y.—Jacobs' Opera House, Oct. 2, 23, 24 Nov. 6, 7, 8, 20, 21, 22.
BROOKLYN, E. D.—Novelty Theatre, Thanksgiving week.
BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

BOSTON, MASS.—Grand Opera House, Thanksgiving week.
BUFFALO, N. Y.—Corinne Lyceum, Oct. 20, week Dec. 4, 18-21, Jan. 29-31.
BRIDGEPORT, CT.—Proctor's Grand Opera House, Sept. 2, 26, Oct. 8, 9, 10, 21, 30.
BOWLING GREEN, KY.—Potter Opera House, Sept. 23-25.

CHICAGO.—Clark Street Theatre, Dec. 14, Feb. 1.
CHICAGO, ILL.—People's Theatre, Oct. 19, 26, and Thanksgiving week.
CENTREVILLE, S. D.—Centerville Opera House, Fair week Oct. 7-10.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.
ENGLEWOOD, CHICAGO.—New Timmerman Grand Opera House, October and November dates.

FAYETTEVILLE, N. C.—Opera House, Fair Dates, Nov. 13 and 14.
GALESBURG, ILL.—New Auditorium, Nov. 15 to 20.
HARTFORD, CONN.—Proctor's Opera House, Oct. 27, 28.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 18, 20, Jan. 26-28.
KOKOMO, IND.—Oct. 8 and 10. (Fair week.)
LANSFORD, PA.—Sept. 25, 27, Nov. 1, 15, 20, 29.

MONTREAL, CAN.—Academy of Music, Sept. 8, week; Oct. 13, week; Oct. 29, week.
NORFOLK, VA.—Lewis Opera House—Open time.
NEW YORK.—Jacobs' Theatre Jan. 12, week.

NEW HAVEN, CT.—Proctor's Opera House, Oct. 17 to 25.
PATERSON, N. J.—Jacobs' Opera House, Oct. 1, Dec. 22-24 Jan. 7, 22, 29, 30.
PHILADELPHIA, PA.—Continental, Jan. 12, 19, 26, Feb. 2.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

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PROVIDENCE, R. I.—Gaiety Opera House, Oct. 4, week.
RALEIGH, N. C.—Metropolitan Hall Oct. 13-17.
ROANOKE, VA.—Opera House, Nov. 27 and March 20.
ROCHESTER, N. Y.—Academy, Nov. 17, 22, Feb. 4, 7.

SOUTH BEND, IND.—Oliver Opera House, Oct. 27, week.
SYRACUSE, N. Y.—Jacobs' Opera House, Sept. 23, 27, Oct. 9, Nov. 3, 17, 18, 29, Dec. 17, 24, 31.
TROY, N. Y.—Griswold Opera House, Sept. 23, 24, Oct. 10.

WAYNESBURG, PA.—Opera House, Oct. 13-15.
WARRENSBURG, MO.—New Opera House, Oct. 10.
WESTFIELD, MASS.—Nov. 27, Dec, Feb. and March open.

WAPAKONETA, O.—Trimmer's Opera House, Sept. 29, week.

THE UNITED HALL.
ELMER E. VANCE, Manager. W. J. CHAPPELLE, Advance Agent. W. J. DIXON, Stage Manager. CHARLES F. DUTCHER, Musical Director.
Master Harry Blaney, Florence Hindley,
W. J. Dixon, Lillian Alexander,
Alexander Randolph, Viola Vance,
Harry J. Stone, Harry Bryant,
Charles E. Huntington, C. E. Hand,
Joe Coyne, Clay T. Vance,
Joe Mulligan, J. W. Wilken.

LOUIS ALDRICH in THE EDITOR.
EDWARD KNOWLES, Manager. H. RACE WALL, Advance Agent. E. G. BAYNE, Treasurer.
Tour began Sept. 8, at Tremont Theatre, Boston, Mass.
Louis Aldrich, Doris Goldbraute,
Alexis Markham, Grace Huntington,
William Lee, Ray Haines,
L. R. Willard, P. J. Reynolds,
Eduard Weir, W. Winner.

Marie Robert Frohman's New Play, "THE WITCH."
CAST—
Marguerite, Elizabeth Leyden, In love with Walter.
Goody Oliver, An old woman of Salem.
Goody Barker, The daughter.
Tobacco Barker, Always in trouble.
Walter Leyden, A young man of Salem.
Dr. Leyden, Elizabeth's father.
Father Andrew, A Catholic priest.
Roxie, The Indian boy.
Patrick, William, A sailor.
Judge Wroughton, Marshall.
Judge Temple, Bay.
Foreman of Jury, Mrs. of Salem.
H. Lee, Jacob Engelhart.
Lisbeth, Martin.
First Carpenter, Second Carpenter, Program, Fair.

First, Nuns, soldiers, Towns people of Salem.

WARNING.
To Managers and Proprietors of Theatres:

I am the sole and exclusive owner of the play CAPRICE. I will prosecute to the full extent of the law managers permitting the use of the same by unprincipled parties. One W. C. Tirrell, manager of the "New York Comedy Co., supporting Miss Helen Vaughn" is applying for dates to Western managers and announcing a stolen version of CAPRICE, under the title of AN UNEQUAL MATCH. Theatre managers are hereby warned that if they become accomplices in the piracy of my play they will be held legally responsible.
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CLEOPATRA'S MYSTERIES UNVEILED.

Since her return to this country Fanny Davenport has valiantly evaded the reporters with the result that nothing of any consequence has appeared in print concerning the details of the forthcoming production of Sardou's *Cleopatra*. When the more persistent news-gatherers have succeeded in cornering the actress, she has succeeded in dismissing them courteously without disclosing anything regarding the play. But *The Mirror*, always willing to satisfy the legitimate curiosity of its readers, has secured all the information about the impending drama from another source.

Miss Davenport has agreed to pay Sardou \$20,000 for the American rights to *Cleopatra*. To avoid piratical depredations the French dramatist consents to hold the piece in manuscript for a number of years. Miss Davenport paying a certain sum annually in lieu of his loss in royalties that would otherwise be forthcoming from the publication of the work in Paris. Melbourne M. Dorell will be the Antony in New York, while M. Garnier will fill the rôle in Bernhardt's production.

The American representation may not be so magnificent as the French one, but Miss Davenport's intention is to duplicate the original as nearly as possible. A brief description of this latter is interesting.

The action of the play opens at Tharse on the banks of the Cydnus. It changes later on, according to the requirements of the historical story, and introduces the love-stricken Antony, who abandons his mistress Lycosis and his wife Octavia, and finally loses mistress, honor and fortune. The climax is reached on the day following the Actium by the deaths of the hero and heroine.

The tableaux will be six in number. The first represents the public square of Tharse, where is installed the tribunal of Mark Antony. There is a colonnade of the Medesque order, with tiles of polychromatic faience, while in the distance is a vast perspective of the Media Mountains. Here it is that Cleopatra's galley arrives with its sail of purple and rigging of azure blue. The second tableau shows the great hall of the palace in ancient Memphis. The third tableau exhibits the terrace of the palace. The effect in this will be very curious. There are to be used neither wings, back-cloths nor draperies—only an immense round panorama, occupying the entire expanse of the stage and showing the public square of Memphis, with its pyramids and palm trees stretching away in the distance. The supposed time for this scene is night. The sky is of an intense blue, and dotted with brilliant stars. The fourth tableau is the interior of the house where Antony has established his commandery. It is here that Cleopatra is carried, wrapped up in the historic matting. The fifth tableau is the garden of Cleopatra, and the bursting of the storm. The sky, clear at first, becomes darker by degrees. Its aspect completely changes. The thunder peals, the lightning flashes, and the wind tears the trees up by the roots. The sixth tableau is an exact reconstruction of the interior of the pyramid and the traditional death of Cleopatra from the bite of the asp.

The costumes to be used in the Paris production number four hundred and represent three distinct nationalities, Median for the first tableau, Roman for Antony and his retinue, and Egyptian for the court of Cleopatra. They have all been designed by the same artist who did those of *Theodora* and *La Tosca*. Sarah Bernhardt will wear five, representing a value of \$5,000. They will belong to her personally and will be taken with her on tour.

Music will also form an important feature in the Paris production. It will be incidental music merely, but it has been especially composed under Sardou's instructions by a favorite pupil of Massenet, and is said to be remarkably striking and original. It comprises four numbers. One, in the first act, for the arrival of Cleopatra is an oriental symphony with an accompaniment of harps, zithers, etc. The second is for a kind of ballet, which will serve as a *lever de rideau* to the second act. The third is a symphony on the barges that are seen crossing the Nile, and the fourth an invocation to Typhon, the storm-god, by the priests of the temple of Osiris.

The production will take place the first week in October. Only a limited number of representations are to be given as Bernhardt will leave Paris on Jan. 9 for a two-years' tour.

As Fanny Davenport has bought the American rights to *Cleopatra*, playgoers will be interested in the significant intelligence that Sarah Bernhardt announces her intention to bring the scenery and costumes of the Paris production to this country.

DEDICATED BY THE GOVERNOR.

Jacob Litt's new and magnificent Grand Opera House at St. Paul, Minn., was formally opened on Sept. 1. The large house was filled with the elite of the city. Before the curtain rose on the play, *The Shatchen*, presented by M. B. Curtis, Governor Merriam, of Minnesota, was introduced and made the following dedicatory speech:

I am assigned the pleasant duty of extending to you on behalf of the owner of the opera house a cordial welcome. This beautiful auditorium devoted to the drama marks another epoch in this city's progress and growth toward its magnificent destiny. It is a fitting occasion to give credit to the enterprise which has been manifested by Mr. Litt in the construction of this beautiful temple devoted to the histrionic art. Upon all sides we see the evidences of skill. From the stately dome to the parquet are bits of color so beautifully arranged, everywhere are so many beautiful faces and hands—some costumes that it resembles a scene from fairy-land.

Only the best of plays I hope will be given from this stage; those that elevate and ennoble; those that are a real benefit to those that see them. The actor is a noble profession. The greatest of poets has said that it is the actor's duty to hold the mirror up to nature; to portray suffering, to exhibit pity, to inculcate loyalty, to teach by art the lesson of self-sacrifice. It is a noble calling, worthy the highest genius.

There is no time to enumerate the great men and women of the stage world. I am reminded of one, however, whom you all know. Whoever has been so fortunate as to listen to Joseph Jefferson must have noticed the naturalness of his acting. As

Caleb Plummer he teaches simplicity and kindness. Who is not bettered by having seen him? In his great part of Rip Van Winkle, who has not been inspired with pity when, after an absence of twenty years, the old man says, "Are we so soon forgotten? May these boards never have a play presented upon them which does not improve the hearers. May these lights never shine upon a play that shall cause a blush? I believe this house will be a good business investment to the owner, and a source of pride and pleasure to the citizens, and in the name of Mr. Litt I now formally dedicate it as a place of public entertainment."

The new Grand is a model house. The numerous exits enabled the large audience on the opening night to make their exit in less than two minutes. The stage is the largest in the Northwest, and is well supplied with handsome scenery painted by Arthur Hurt and Fred Powers. The seating capacity is 2,200, and the large, roomy foyer is a feature. The general decoration and finish are in rich, subdued colors that please but never tire the eye, while the elegant and tasteful draperies and admirable arrangement of electric lights combine to make it a realization of the ideal temple of the drama.

ANNIE PINLEY'S NEW PLAY.

The Walnut Street Theatre, under the management of I. Fleishman, opened for the season on last Saturday night with Annie Pinley in her new four-act comedy-drama entitled *Kate*. The play was written for her by James C. Roach.

The story is based on incidents of the late war, and the piece is a pleasing mixture of comedy, melody, patriotic sentiment and pathos.

The first act takes place in the garden of Major Randall's home on the Hudson. The Major's ward, Kate Desmond, who is the daughter of an old companion in arms, is in love with Jack Randall, the Major's son, and is in turn loved by him.

Through the trickery of a cousin named Richard Craven, Jack's father is induced to believe him guilty of forgery, and will listen to no explanation. Jack rushes off to enlist in the Union army under an assumed name, and his sweetheart Kate follows him, guarded by an old soldier called the Corporal, and together they search vainly for Jack in camp and hospital for two years.

In the second act, which represents a picket post on a battlefield, the wretched cousin, Richard Craven, turns up as a war correspondent and drags Jack, who is on picket duty, but fails to recognize her lover, he would have been shot for being asleep on post and his cousin have succeeded him as heir to the Major's estate. Kate and Jack are both wounded in this act by sharpshooters and Jack is reported killed.

The third act is a hospital scene, in which there is some fine comedy, business and Kate discovers the treachery of Richard Craven.

In the fourth act the interior of Major Randall's home on the Hudson is shown, and when the plotting nephew is about to succeed in his designs Kate appears and exposes his villainy, and he is driven from the house. Jack returns alive and well. He and his father beg each other's forgiveness, and all are happy.

The plot is well conceived and worked out, and the play is beautifully staged, the battlefield and hospital scenes being very realistic.

Miss Pinley has a part well suited to her ability and she appeared to her usual advantage. Her costumes were handsome and appropriate.

John T. Burke as Jack Randall, Charles C. Brandt as Richard Craven, M. C. Daly as Corporal Crabtree and Ben T. Ginnell as Sergeant O'Toole were excellent. The other parts were well filled.

When the play gets into a little smoother, working order, it will undoubtedly prove a great success.

A REPERTOIRE OF FARCES.

Three clever and enterprising young actors and managers visited *The Mirror* office the other day and told about a new company they are about to put on the road. They will call it Brodock and Williams' Gaiety Farce Comedy company, and they will open about Oct. 1 in New England.

The three young men are G. Stuart Brodock, who was formerly leading comedian with Clara Morris, Fletcher Williams, who used to be in the Wallack stock, and Burt Klunk, who has managed John Dillon in the West. Mr. Klunk will manage the new organization.

"It is our intention," said Mr. Brodock, acting as spokesman for the party, "to go out with repertoire of new farce-comedies and to confine ourselves to the Middle States and the New England circuit. We shall play week stands principally, and shall carry about fourteen people. We have already engaged a few. The company will have a quartette, and we shall also introduce clever skirt dancers and all the latest novelties in specialties."

Included in our repertoire, besides a number of other pieces, will be *The Bridal Party*, an entirely new play by William Landers, Alice Dunning Lingard's old success, *Stolen Kisses*, a romantic comedy now being written by Alice Ives, and *Lord Billy*, a piece by your humble servant.

MICKLEP'S WILL BE REBUILT.

It has been stated in print that J. H. Micklep, of Chicago, will not rebuild his theatre. *The Mirror* is glad to be able to say that these reports are entirely unfounded, and that the veteran manager will rebuild at once.

A stock company has been incorporated with a capital of \$500,000. An amount of stock sufficient to insure the success of the undertaking has already been subscribed.

Among the first to come forward and invest in the company were Lotta and Joseph Jefferson.

Holders of stock will participate in the profits only. No right of admission to performance goes with the purchase of certificates.

GOSSIP OF THE TOWN.



NELLIE ROSMOND is a clever singing and dancing soubrette who is at present one of the bright features of My Aunt Bridget company. In the part of Polly Gilder, formerly played by Lena Merville, Miss Rosmond has met with signal success and received many favorable notices from the New York press. She is not a novice, her stage career began at the age of seven, since when she has played with Edward Harrigan, Tony Pastor, Robson and Crane, Tony Denier, and in *Under the Gaslight* and *The Fairies*. Well, Her picture appears above this paragraph.

G. U. A. GOLLIER writes that "he is the Treasurer of the Irish Corporal company please rectify the same."

JEROME KINGSBURY, formerly of Daly's company, has been engaged to play the part of George Ellis in *A Man of the World*.

LOUIS JAMES filled a profitable engagement at Newark, N. J., last week.

SENIOR T. MULLAHERA has been engaged for Hammerstein's English opera company.

HENRY ARTHUR JONES' first play was rejected by a dozen managers before it was finally accepted by Wilson Barrett. It made a success and to-day the dozen managers crouch the pregnant hinges of the knee when Mr. Jones calls round with a MS.

EDWARD E. KIDDER says that he believes in the American drama.

AUGUSTIN DALY, Mrs. Daly and Ada Kehan are on their way to this city from Europe.

MANY surprises are in store for playgoers at the beautiful new Garden Theatre.

MANAGERS with new productions would do well to avoid simultaneous first-nights. The leading critics are not ubiquitous and one of the rivals must submit to the "subs."

THE tour of Adele Frost will begin the first week in October. Her manager is said to be organizing a company of more than ordinary strength, and she confidently expects to make her play, *Lucille*, a success.

GEORGE I. CHERRY has been compelled to resign from the Zozo company on account of illness. He is in St. Francis Hospital, this city.

KELLY CUREHAM is visiting friends at Englewood, New Jersey.

FANNIE TENENBERG, late of the Boston Meads, was married the other day to Victor de Lacey.

PAULINE DARRON, who died recently in Paris at the age of seventy-five, was one of Aubert's favorite pupils and an operator of considerable popularity. She created the roles of Zephele and the Princess in Aubert's *L'Enfant Prodigue* and *Zerline*, and was also in the original cast of Gounod's *Norme* and *Samtante*.

TRAVELING managers consult *The Mirror*'s "Open Time" department regularly.

J. A. NUNN writes that his name appeared in the Ullie Aberstrom roster misspelled as "Nurnn."

CONROVE and GRANT are to manage Lydia Thompson this season. Miss Thompson will not start on her tour until November.

C. B. JEFFERSON is to take charge of the offices of Klaw and Erlanger's Exchange on April 1, 1907. The firm will be Jefferson, Klaw and Erlanger, and Mr. Jefferson is to remain permanently in New York, to direct all productions and organize the road companies of the firm.

E. L. FULTON, the baritone, has been engaged for the Gaiety Opera company.

TONY PASTOR's company is doing an excellent business on the road. Bessie Bonchill, who has proved a drawing card everywhere the company has appeared, is to open a New York engagement on Oct. 27 at Mr. Pastor's Fourteenth Street house.

BENNEL'S Grand Opera House, at New Haven, has been newly decorated and is a credit to the community. Some of the best attractions of the season are booked there, including H. M. Stanley, the explorer, Strass and Joan of Arc.

J. Lisle Apple has signed with the Marie Greenwood Opera company for leading tenor parts.

THE People's Theatre, at Milwaukee, opened its season on Monday. A. Engel is the lessee and manager, Ned West, resident manager, and George Fisdale, treasurer.

THE committee having charge of the George S. Knight benefit fund has approved the continuance of the Gemented actor at Burn Brae, Clifton Heights, according to the wishes of Mrs. Knight.

THEATRE MANAGERS who have open time can fill it rapidly by announcing it in *The Mirror*'s special department for such advertisements.

MRS. FRANK E. REA writes: "Through my advertisement in *The Mirror* I have had many offers to travel this season, but for the sake of my health I shall endeavor to secure an engagement in or near New York." Mrs. Rea plays old women and characters. She will return to the city about the first of next month.

Is *Con* the title of an English comedy which will be given a matinee production some time this Fall by R. A. Roberts.

THE *Herald* is becoming severe. "With the stage a prize ring and pug uglies as stars," it observes, "it only remains to turn the pulpit into a rat pit and make the preacher hold the cage." *Apropos* of this outburst, has the *Herald* done much, in its variegated career, to raise the standard of American dramatic art?

AUTHOR H. Duffield Osborne's new romance "The Robe of Nessus" has been out only two months he has received several offers to have it dramatized. Mr. Osborne says he would be glad to have the story adapted for stage use under conditions that would ensure an artistic dramatization and a creditable performance, but not otherwise.

WILL GILLETTE, who has been quite ill at his home in Hartford, is convalescing slowly.

NATHAN WOOD, of the Harlem West End Theatre fame, has turned up in theatricals again. He is now the sole manager of Master Irving Pinnover, the young Shakespearean actor.

It is said that Adelaide Moore will wed a Russian Admiral. The ceremony is to take place in St. Petersburg next Spring.

MRS. LANGLERY, who is reported convalescent from her latest illness, has secured control of the Princess Theatre, London, for one year from Oct. 30, and will produce *Cleopatra* there about Nov. 1, with Charles Coghlan as Antony.

PREPARATIONS are being made for the production of Will R. Wilson's local police play, *The Inspector*, at the Fourteenth Street Theatre on Nov. 10. Homer F. Emens has made the models for seven scenes while the mechanical effects will be by Benson Sherwood.

DAN PACKARD, who had the misfortune to lose his little daughter Helen on Aug. 23, finished his opera season at Dayton, Ohio, and has returned to New York.

FILIZENDE MORRIS, who undertook to dramatize Tolstoy's "Kreutzer Sonata" is a member of Margaret Mather's company.

BOOTHILL says: "In every great character there are three characters—the man as God made him, as he is to himself, and the man as he is to his family, in his dressing-gown, not entirely real, the man as he is to the world, with everything on. Hamlet, in his soliloquies, is the first man; in the presence of Horatio he is the second man; to the courtiers he is the third man."

AL HAYMAN has withdrawn from the management of the London Gaiety company that is to come over here this season, as his other enterprises will take up so much of his time. The contract between Manager Edwards and Mr. Hayman was cancelled by mutual consent.

A. B. ANDERSON, who is to manage Josephine Cameron this season, has engaged Charles T. Bulkeley to do the advance work. Outside of the large cities Miss Cameron's tour is principally booked in New England towns.

JULIA IRVING is hereafter to be known by her full name, which will appear on the programmes of The Boy Tramp company as Juliette Irving.

"The amazement aroused by Mr. Spauld's discourteous and silly rules," writes a *Mirror* reader "is only equaled by the satisfaction with which the equally relevant comments of *The Mirror* are noted."

ONE of the announcements in *The Mirror* are the quickest, cheapest, surest medium for filling dates.

THE International Amusement company send *The Mirror* a communication contradicting the reports that the Fay Templeton company is not paying salaries, that the members are discontented, and that the organization is tottering to its doom. It is claimed by the management that the company has been playing to large business in Boston.

GEORGE A. WELDER and his wife, May Nevada, are playing leading business with the Jessie Bonstelle company in Thistedown.

THE *Mirror* has received a communication from G. Harrison Hamilton, manager of the Silver Bird company, in which he takes exception to the remarks made by *The Mirror*'s Cleveland correspondent about his opening in that city. Captain Hamilton says that all the local papers spoke well both of the company and the performance. Captain Hamilton's *Mirror* Quartette is one of the best in the country. He is willing to pit it against any, and he does not fear the result.

THE new Columbus Theatre on East One Hundred and Twenty-fifth Street is to be opened on October 6, with Margaret Mather in *Cymbeline*. A series of tableaux illustrating the discovery of America by Columbus is to precede the regular performance, and Miss Mather is to deliver a prologue written for the occasion.

MINNIE LANDERS, a soprano singer, who lately completed her vocal training abroad, is to make her debut in Faust when that opera is produced this season by the Hammerstein English Opera company.

THE second number of *THE DRAMATIC MIRROR QUARTETTE* will appear on Saturday next.

ELLA BENDA is playing the Queen in the new Zozo company, which C. E. Edwards is appearing in in the principal comedy-role. The piece has been re-written, and new scenery has been supplied by Hoyt.

WILLIAM T. RAYMOND has been engaged to play Colonel Houghton in *The Paymaster*. He joined the company at Albany on Sept. 5.

THE Brooklyn Criterion will not be conducted henceforth as a theatre, but in a manner similar to that of the Brooklyn Academy of Music. A new and special feature will be the laying of a sectional floor, covering the entire parquet. The hall can thus be used for balls, banquets, etc.

GLEANINGS.

CHARLES BARNARD'S new play, *Mary Lincoln, M. D.*, which was postponed for a week, will be produced at a special matinee on Thursday afternoon. A strong cast has been secured.

A series of Wednesday matinees will be given at the Lyceum during the run of *The Master of Woodbury* to accommodate the rush.

MAIDA CRAIGIE made a hit as *Volante* in *The Honeymoon* at Montreal on the night that she received her discharge from the Mather company.

MANAGER ALBERT, of the Opera House at Chattanooga, Tenn., with other managers along the Southern circuit, has adopted "The Star Spangled Banner" as the closing feature of every performance. There is no lack of patriotism in the South.

BOSTON WAS curious to see Fay Templeton in tights, and therefore Hendrik Hudson played to large audiences at the Park all last week.

WALTER HALE finished his engagement in *The Tale of a Coat* at Daly's Saturday night, and started for Portland, Me., to open there as Captain Gilchrist in *Boots' Baby*.

THERE is a limit beyond which the seeker of free advertising cannot decently go. Lillian Lewis transgressed it when she had herself photographed in a coffin in Washington last week.

THE *DRAMATIC MIRROR* is the most widely quoted weekly journal in the United States.

The dramatic chronicler of the *Dispatch* is bristling with joy; he has discovered the difference between a noun and its object. If this scientific progress goes on we may expect to find a grammatical dramatic paragraph in the *Dispatch* before the century closes.

DRAMATIC AUTHORS who wish their capping done confidentially will not take it to the typewriter, connected with Klaw and Erlanger's Exchange. That pert young woman has been making fun of her customers in a syndicate article, criticizing their work and indulging in silly comments thereon that prove her to be unacquainted with the duties of a play-copyist and the proprieties of business life.

JAMES H. MEADE, the theatrical manager, was married on Monday to Mrs. Susanne Edson at the church of the Divine Paternity, the Rev. Dr. Eaton officiating and James W. Collier acting as best man. A number of professionals were present.

THERE is mourning in Australia. Kylie Bellow was thrown from his carriage a few days ago and severely injured, and Mrs. Potter talks of retiring from the stage.

THE immortal Sarah's latest announcement is that she will dye her hair black, and tinge her neck and arms a dusky hue when she plays *Cleopatra* hereafter.

FLORENCE VINCENT will play with Brodick and Williams' Gaiety Farce-Comedy company this season.

GOLD TIMES is the title of Wilson Barrett's new play, according to a big lithographic stand along the line of the Sixth Avenue Elevated Railroad. The mistake is occasioned by the omission of the "o" and "d" of good and the "t" of old. *Good Old Times*, of course, is the name of the piece.

INSTEAD of withdrawing *All the Comforts of Home* from Proctor's Theatre on Oct. 11, as originally intended, Manager Charles Frohman will continue the run until Oct. 20, and the piece will be revived again at Proctor's in the Spring.

E. HERR LYONS has been secured to play the leading female role in *Goggles* at the Fifth Avenue Theatre. Following that will come Louis Aldrich in *The Editor*.

CLAY M. GREENE is the popular playwright who will write the new farce-comedy with spectacular effects that Bob Slavin and Barney Fagin are to appear in next season. He will call it *A High Roller*.

RICHARD MANFIELD is to sell all his antiques and *artistic curios* at auction next month.

AUGUSTUS THOMAS has written a new comedy for A. M. Palmer. If the manager does not find it suited to his company and theatre, it will revert to the author.

EVA MOUNTFORD is said to be doing an excellent business on the road with *Eugenie La Tour*. At Syracuse last Saturday, a theatre party of sixty society women graced the matinee performance.

FREDERICK DE LUMIERE, professor of French literature and the drama at Harvard University, will write an introductory essay for "Actors on the American Stage," the book which Frederic Edward McKay is editing.

SYDNEY CHIDLEY, scenic artist, who for some seasons past has been the assistant of Richard Marston at A. M. Palmer's theatres, has resigned his position, with the intention of pursuing an independent career.

A DISPATCH to London from Australia states that Kylie Bellow was thrown from a carriage and seriously injured a few days ago. The same cable announces that Mrs. Potter has wearied of the stage and is now desirous of returning to social life. But has she not burned her bridges behind her?

THE IRISH CORONAL, in which Tony Farrell is starring, has proved a decided success. The Pennsylvania press warmly praise the star, play and company. A trustworthy Eastern critic says the situations of the play are powerful and novel and afford excellent opportunities for startling dramatic effects.

EDWARD J. RAICHEFF, Stuart Robson's leading man, returned from Europe last week after a vacation of almost four months. He resumes his old position next Monday.

BRADY'S After Dark company opened at the Grand Opera House, New Orleans, on last Sunday evening to \$1,055. So far this season, the play has cleared in four weeks over \$6,000. As for the rest of Mr. Brady's productions Bobby Gaylor in *An Irish Arab*, *The Bottom of the Sea* and *The Great Metropolis* are all reported to be coming money.

Mrs. LOUISA J. BROWNE, manager of the Academy of Music and St. Charles Theatre, New Orleans, who has been spending the Summer between this city and Richfield Springs, left for New Orleans on Monday night.

JULIA ARTHUR, the new leading lady of The Still Alarm company, has set all the St. Louis critics talking. She is praised not alone for her acting, but for her beauty, her grace, and her artistic dressing.

WILLIAM BLAISHELL seems to have made an unusually big hit as Spatula in *The Seven Snubians*. Carl Streitman, the German actor, who was present on the first night, has personally congratulated him on rendering the role even better than the original creator of it in the Vienna production of the opera.

BARRY JOHNSON, the young actor whose work in the principal role of *The Eagle's Nest* has been so commented on, informs THE MIRROR that he is surprised to see his name still used in connection with the advance press work of that company. He resigned last week. His place has been taken by William Humphrey.

MERVYN DALLIS, who was with Richard Mansfield last season, has been engaged for *The Ugly Duckling*.

A. R. ANDERSON, manager of Josephine Cameron, bears a striking facial resemblance to Lester W. Gurney, of the Actors' Fund.

LETTER TO THE EDITOR.

ABOUT THE PARTY-RATES DECISION.

NEW YORK, Sept. 15, 1909.

To the Editor of the *Dramatic Mirror*:

SIR,—As the work of the Managers' Association in the matter of party-rates has been conducted, for obvious reasons, quietly yet determinedly, and the details of the course pursued were little known beyond the small circle of active workers engaged upon its objects, I desire to correct an impression liable to be created by your article in THE MIRROR of the 11th instant; first, in justice to the Association, and secondly, to substantiate my own utterances in its favor, which you have seen fit to criticize in a most superficial manner.

My reasons that the Managers' Association of America should be given at least some credit for the assistance they rendered the R. and O. R. R. Co. in obtaining the favorable decisions which were given by Judge Howell R. Jackson and Judge Sage in the U. S. Circuit Court, Southern District of Ohio, Western Division, are:

After the Interstate Commerce Commission had rendered its decision against the R. and O. R. R. Co. in the case of the P. C. and L. R. R. Co. petitioners, the R. and O. R. R. Co., in which A. J. Dittmer, brother, A. H. Vanderpool, H. L. Bond, Jr., and Delos McCurdy appeared as counsel, Judge John K. Cowen, general counsel of the R. and O. R. Co., wrote our Mr. McCurdy stating that he thought the decision of the Interstate Commerce Commission would be reversed if appealed to the United States Court, and earnestly requested the Managers' Association to join the R. and O. R. Co. in making this appeal. Our counsel referred the matter to me. I, after consultation with Mr. A. M. Palmer, our President, and by his orders, retained the firm of Vanderpool, Cowen & Goodwin to assist the R. and O. R. Co.'s attorneys in this case. In the trial, Mr. Joseph Arthur, representing the traveling theatrical companies, and myself as a local and traveling manager, appeared as witnesses for the defendants. During the time that I was on the stand, Judge Hugh L. Bond and Mr. A. H. Vanderpool conducted the direct and redirect examination. I also heard these gentlemen cross-examine a witness for the plaintiff.

After the favorable decisions had been handed down by Judges Jackson and Sage, I received from Mr. Delos McCurdy, of the firm of Vanderpool, Cowen & Goodwin, a letter, of which the following is a copy of that portion that appertains to the trial of the case:

"BALTIMORE AND OHIO RAILROAD COMPANY v. 'LAW DEPARTMENT'."

"BALTIMORE, Sept. 2, 1909."

"John K. Cowen, General Counsel."

"Subject: Party-rate case."

"Dear Mr. Sage, I take pleasure in sending you printed copies of the opinions of Judges Jackson and Sage in the 'Party-rates' Case. I wish to thank you and Mr. Vanderpool for your assistance in the matter. Please convey to Mr. Frank W. Sanger, and the other members of the Committee of the Theatrical Managers' Association, my appreciation of his and their effort in furnishing testimony from the theatrical profession, as well as your assistance. You will see by the opinion that the clear testimony as to the effect of the abolition of these party-rate tickets upon the business of traveling amusement companies impressed the minds of both judges. The effect of this decision is to leave the railroad companies entirely free to meet the necessities of all classes of passenger travel. With renewed thanks to yourself, Mr. Vanderpool, and Mr. Sanger, I remain,

Yours very truly,

(Signed) JOHN K. COWEN, Counsel.

"Mr. Hugh L. Bond, Jr., of this office, concurs in above. I fully explained the above facts to your reporter, who also read the portion of the letter quoted, but did not say that I believed that 'the Managers' Association is entitled to a good deal of praise for the happy outcome of this affair.' I do consider it is entitled to at least some recognition, as the organization has spent quite a large sum of money, and a number of its members have given a great deal of their time to settle the question as to party-rates."

Yours truly,

FRANK W. SANGER,

Vice-President Managers' Association.

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The undersigned, in order to Mackley and Bill bonds on bonds, the managers, the managers, that he is still engaged in sharing, notwithstanding reports to the contrary.

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GEO. H. MACKLEY,

Amusement Manager.

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Population, 4,000. Fort Riley, 1,500. Seats 600. House refurnished and decorated.

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Seats 750. Population, 2,500. Thirty miles below Troy, Ala. Direct line from Montgomery, Ala., to Jacksonville, Fla. For dates write HENRY FOLMAR, Troy, Ala., booking Manager Brady's Circuit.

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Population, 10,000. The only theatre in the city. Ground floor capacity, 1,500.

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FOR OCTOBER

Will be published on Saturday, September 20

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Special rates to the profession.

D. R. BURRELL, Proprietor.

MISS CRAIGEN'S BROKEN CONTRACT

Mailla Craigen, who was given two weeks' notice by Margaret Mather at Montreal on Monday night of last week, has forwarded further particulars of the affair.

"As I telegraphed *The Mirror* on Tuesday," says Miss Craigen, "Miss Mather gave me notice at the close of the first performance of the season, because I would not alter my contract with her and go for less salary than she engaged to pay me. I was to receive \$100 a week; the reduction asked was \$25 a week."

"Miss Mather lays all the responsibility on Manager Arthur R. Chase, but she had led me to believe that nothing would be decided until his arrival from Europe and she allowed me to leave the city under that impression."

"Our personal relations have been very friendly, and we have not spoken of business matters since I received a letter from Judge Dittmerhofer, Miss Mather's lawyer, several weeks ago, in which he said that she wished to do everything in her power to adjust matters satisfactorily. It seems to me sufficiently unworthy of a star in her position to break her contract, without the added pettiness of deceiving me as to her evident intention of so doing."

It appears that Miss Craigen received \$75 a week with the Booth-Medjeska company last season. Mr. Chase, as manager of that organization, knew the amount paid her, and so, when he took the management of Miss Mather's affairs he did not wish to live up to the contract the latter had made to pay Miss Craigen \$100 a week this season.

When Miss Craigen was asked to accept a reduction of \$25 she naturally declined. She had entered into the arrangement in good faith; had gone to considerable expense in making a trip abroad to see Bernhard's production of Joan of Arc in order that she might the better comprehend the requirements of the American representation, and had no reason to consider her services worth less than when she entered into the agreement with Miss Mather.

The star took the convenient way of giving Miss Craigen two weeks' notice on the first night of the season, and the actress seems to be without legal redress for the injustice.

Although it is rather late to effect a new engagement, which Miss Craigen will be ready to accept after Saturday night of this week, she will doubtless find a more stable position before long, for she is a very clever, comely and intelligent actress, admirably qualified to play leading business.

WORSE AND WORSE.

Cora Turner's engagement at the Fifth Avenue Theatre was to have extended over a period of six weeks, but owing to the failure of *One Error* it will be terminated on Saturday night, or two weeks sooner than originally intended.

Manager Miner is going to supplement *One Error* into another. He has arranged for the production of a version of Labiche's *Les Petits Oiseaux*, made by a man named Byrne, under the management of J. Kline Emmet.

This piece is taken from the same source as Sydney Grundy's *Pair of Spectacles*, which Manager Palmer had secured for his opening bill at the Madison Square.

Probably with a view to trafficking on the success of Mr. Grundy's adaptation the Fifth Avenue version has been christened *Goggles*—a title which probably would never have been thought of had not *A Pair of Spectacles* given the cue for a colorable imitation. At all events, the men interested in *Goggles* have planned to steal a march on Mr. Palmer by doing their version of the piece a month ahead of his production.

The legal aspect of the case will remain in doubt until after the Fifth Avenue production has taken place. If it is found that Mr. Grundy's adaptation has been infringed upon in the slightest degree the matter will undoubtedly be made the subject of a lawsuit. If on the other hand, the piece is merely a translation or an original adaptation of his *Petits Oiseaux* there will be no cause for action, in all likelihood, inasmuch as Labiche's play was published about twenty-five years ago.

MATTERS OF FACT.

The World may be against Agnes Wallace-Villa, but Rochester was not, as last week she played to splendid business at Jacobs' Academy.

J. H. McVickers announces that when reconstructed the McVicker's Theatre, Chicago, will be the most comfortable and the principal theatre of the West. Due notice will be given to attractions already booked and correspondence is solicited from first-class combinations wishing time.

The New Auditorium, at Galesburg, Ill., will be ready to open between Nov. 15 and 20, and will give a first-class attraction a liberal guarantee. Galesburg has a population of 15,000, and with suburban train service can add 10,000. The New Auditorium is on the ground floor, and has a seating capacity of 1,250, fine scenery, steam heat and incandescent light. The city is booming, and a large business can be guaranteed to good companies playing the New Auditorium. For terms address Frank E. Berquist, manager.

My Jack, with Walter Sanford as the star, is meeting with great success this season and playing to large business.

The Vaseline face paints, prepared by the Chesebrough Manufacturing company, are universally acknowledged to be superior in quality to any grease paints ever made. They are for sale at Remlinger & Co.'s, 25 West Thirtieth Street, and can be had from any druggist.

Brodock and Williams will produce during the season of 1899-01, an entirely new repertoire of farce comedies, which will include no less than seven pieces. The company will be headed by G. Stuart Brodock and Fletcher Williams, who will be assisted by a company

of recognized comedians. Managers in New York and New England States wishing to book this attraction should communicate at once with Bert Klunk, manager, 116 Lexington Avenue.

Dobbin, the well-known theatrical tailor of 624 Broadway, announces that his Fall and Winter styles are now ready.

Thanksgiving week is open at the Grand Opera House, Boston, and the Novelty Theatre, Brooklyn.

Augusta De Forrest will go with Salvini this season.

The New Opera House at Warrensburg, Mo., will open about Oct. 10 and wants an attraction. The house seats 900 and has a population of 6,000 to draw from. Hartman and Markward are the managers.

Sydney Chidley, late scenic artist of A. M. Palmers Theatre, can be addressed care of this office.

General Sherman says that every American citizen should see *Shenandoah*, and judging from the immense success it has met with in every city in which it has been played, it seems certain the grand old General's advice is being followed. *Shenandoah* is undoubtedly one of the greatest box-office successes ever known. It will soon be seen in this city again.

Daisy Lovering is meeting with much success with Dan Sully in *The Millionaire* this season.

A farce-comedy is wanted with a leading role for light comedians.

Arthur W. Tams will rent or sell orchestrations and librettos for grand and comic operas. His address is 416 West Twenty-eighth street, New York.

Tellula Evans, prima donna, is at liberty. Jesse Williams gives lessons in vocal culture at 244 Sixth Avenue, New York.

J. F. Burrill has not signed for next season.

All contracts made with P. H. Lehen of the Wieting Opera House, Syracuse, N. Y., will hold good with H. W. Stimson, the acting manager, and all communications should be addressed to him.

Rose's New Opera House at Hillsboro, Texas, will be ready to book attractions after Oct. 10. A first-class comedy is wanted for Oct. 15.

LETTER TO THE EDITOR.

THE HANLON VOLTERS VS. THE HANLON-LEES.

BOSTON, MASS., Sept. 15, 1899.

To the Editor of the Dramatic Mirror:

SIR.—Permit me to say a few words in answer to the letter from the brothers George, William and Edward Hanlon, published in the last issue of *The Mirror*. Their communication is calculated to injure the Hanlon-Volters in their profession and to leave an impression on the public mind that we are endeavoring to palm off spurious articles under a well-known name. No one knows better than your correspondents that this is not so.

We have never claimed a blood relationship between our Hanlons and your correspondents. They are the Hanlon-Lees; ours are the Hanlon-Volters. But we do claim this, that two of the men now performing at the New York Academy of Music under the name of the Hanlon-Volters are original Hanlons, inasmuch as they were members of the troupe of trapeze performers of that name who were here in 1870. They were then called the "Hanlon-Highgate," and were the apprentices of Thomas Hanlon, now deceased. If they were entitled to the name Hanlon then, why not now?

We further claim that the miraculous feats now performed by the Hanlon-Volters at the Academy have established for the trio a world-wide distinction. The Hanlon-Lees, great in their day as aerialists, would no more have dreamed of attempting the feats of the Hanlon-Volters of to-day than they would now of returning to the business in which these lads helped to earn for them the reputation they now enjoy.

On the return of the Hanlon troupe to Europe the older members abandoned gymnastic performances and took to pantomime. This was most the year, 1875. The Hanlon-Highgate, having by this time completed their term of seven years' apprenticeship, then engaged in midair feats on their own account under the name of the Hanlon-Volters, there being an understanding on both sides that the "midgits," now grown up, should enjoy the privilege of using the Hanlon name, to the fame of which their marvelous skill and daring had contributed so largely. In pursuance with this mutual agreement the lads retained the name which they had helped to make famous, only adding to it the initials of Volters—"Hanlon-Volters." That such an agreement did exist is evidenced by the fact that the aerialist now at the Academy used without opposition from the Hanlon-Lees the title of "Hanlon-Volters" when both the Hanlon-Volters and Hanlon-Lees were appearing simultaneously at the Alexandra Palace, London, in 1886, the former in their aerial gymnastic display and the latter in "Le Voyage En Suisse" on the stage.

When it is borne in mind that during the seven years' apprenticeship of the "midgits" they never received a penny in payment of their services, these privileges would seem only just.

The new firm of Hanlon-Volters soon acquired a reputation that has never been equaled by any trapeze performers in any part of the world. They have appeared in every city in Europe, and their fame has eclipsed that of their late masters. In Paris, where their extraordinary feats caused the vast Hippodrome to be crowded nightly, William Hanlon, the elder, called on his former apprentices and congratulated them warmly on their success and on the credit they were winning for the name of Hanlon. Does this look as if the elder Hanlons objected to the name being used?

And again, did these Hanlon-Lees put forward the slightest objection to the use of the name from the time of the announcement of the coming of the Hanlon-Volters to the hour of their debut in New York? Indeed, to show beyond question how ridiculous their present demurrer is, we give here two telegrams received by William Hanlon after his recent fall at the Academy of Music:

"DETROIT, Mich., Aug. 25, 1899.
To Hanlon-Volters, Academy of Music, New York.
Just read report. Earnest condolence, speedy recovery, and success to you all."
GEORGE HANLON.

"CHESAIRE, Mass., Aug. 25, 1899.
To William Hanlon, Hanlon-Volters.
Very sorry for your fall. Congratulations on narrow escape. Trust you will be right soon again. Kind regards to Bob."
WILLIAM HANLON.

Would any man in possession of his senses address another as William Hanlon, or John Smith, as the case might be, and then immediately after deny the right of that man to use the name? If the whole thing were not so ridiculous it would be simply preposterous.

We do not care to fathom the reason that prompted the Hanlon-Lees to write the communication in question. We prefer to let the matter drop and let the public judge for itself. The Hanlon-Lees were evidently anxious to advertise their new spectacular production at the expense of the world's greatest trapeze artists. If so, they have succeeded. Yours truly,
RICHARD HARRIS.

A DISPATCH from Philadelphia states that the Little Tycoon opened at the Chestnut Street Opera House, Monday night, to a crowded house.

IN OTHER CITIES.

CINCINNATI.

A Fair Rebel, presented at Heuck's during week of 8-11, is a very effective war drama written by Henry Lawson, a young journalist of Washington, D. C., and it scored a pronounced hit. The piece is cleverly constructed, the action lively, and in the hands of so capable a co. cannot fail to achieve success. William D. Ingram, of this city, appeared to advantage in the role of Major Monteth, while Edward R. Lawson acquitted himself with credit in the role of Col. Mason. Fanny Gillette as the heroine was well received. A Brass Monkey week of 15-20.

Despite inclement weather and an increase of fifty per cent. in the admission, *The Sea King*, presented week of 8-11 at the Grand by the William J. Gilmore Opera co., fairly packed the house during the engagement. The opera itself scored a veritable hit, and a number of its most catchy airs are now being whistled and hummed on the streets. R. E. Graham as Don Rambo, Mark Smith in the title role, Ada Glasca as Dolores, Katie Gilbert as Rosita and Augusta Roche as Donna Olima carried off the honors of the week and were thoroughly satisfactory in their respective roles. Graham's work deserves more than passing notice. The opera was staged most creditably. Hermann's Transatlantic week of 15-20; Roland Reed 22-27.

W. H. Powers' *Fairies Well*, headed by Carroll Johnson, filled out a successful week at Haylin's closing 13. The star duplicated the success scored on his original appearance at this house in December last, his singing and dancing being heartily enjoyed. During the week W. H. Powers himself assumed the role of Dan Carmody, and his acting proved that in assuming the managerial role he had not entirely forgotten the artistic. The support was efficient and the staging satisfactory. Hallen and Hart in *Later On* week of 15-20; Milton Nobles 22-27.

Fabio Romani, with Walter Lawrence in the title role, was accorded a most satisfactory attendance during its week's stay at Harris'. The piece, patterned somewhat after the order of Monte Cristo, is interesting to the denouement, and Mr. Lawrence's support at the hands of Frances Field and Charles Farwell was in keeping with the general excellence of the performance. Fleming's *Around the World* week of 15-20.

The Henry Burlesque co. closed a very successful week at the People's 13. The troupe is headed by McIntyre and Heath, both popular artists in their line, who scored a hit in their black face specialties. Crowley's burlesque prima donna business evoked considerable applause. The other features of the performance were Will West and Eldora, the juggler. A burlesque on the Gondoliers entitled *The Gondoliers* was exceedingly well rendered. Grice's Burlesque co. week of 15-20.

With an obstreperous star, a disgusted author and the majority of the co. up in arms, the career of *The Hustler*, to my thinking, is not destined to be an extensive one. In fact, during one of the evenings last week at Haylin's, Flora Moore would not act and Mollie Thompson was called upon to fill her place.

Robert Graham, of *The Sea King*, was for a season leading juvenile in the stock at Woods', and Ada Glasca, the prima donna of the co., was leading soprano of Trinity Church in this city.

Manager Ranforth entertained a number of professionals visiting at his suburban residence evening of 11.

The open-air performance of *As You Like It*, last week by Charlemagne Koehler and Cincinnati talent, was largely attended and netted quite a considerable amount for a deserving charity. Mr. Koehler's impersonation of Orlando was the feature of the performance.

Manager Fennessy, of Heuck's, has removed from his Kentucky farm to the city for the winter. Will Fennessy, in advance of the Emma Juch Opera co., dropped in on me 6 looking vastly improved in health after a year's absence on the road.

KANSAS CITY.

The season at the Coates opened most auspiciously 8 with A. M. Palmer's Madison Square co. in Jim the Penman. The audience was a large, brilliant and appreciative one. Still *Alarm* for the remainder of the week.

Putti Rosa opened her season at the Gillis 7 with her revised version of *Imp.* by Clay M. Greene, before a large audience.

A *Pair of Jacks*, much improved and very much stronger than when presented here last season, was the bill at the Ninth Street week of 8-13, and filled the house at every performance.

O. P. Sisson's *Wild Oats* did a good business at the Midland week of 8-13.

The season at all the houses is now well under way, and the time at all of them is well filled.

D. Austin Latshaw, the efficient dramatic editor of the *Times*, has just returned from a pleasant trip to his old home in Pennsylvania. He assumes the same position with the *Times* this year.

The theatre orchestras play the audiences out to the tune of "The Star Spangled Banner" again this year. The custom *The Mirror* instituted is destined to find favor.

In order to get the fire engine used in *The Scull Alarm* on the stage, a large opening had to be cut in the south stage wall of the Coates. This may also prove of use when John L. Sullivan appears at the house.

That Swede, which is the bill at the Midland this week, is the product of Con T. Murphy's pen. Mr. Murphy will be here to personally direct the performance.

P. F. Baker's new topical song, "Our

National Game," is the production of H. O. Wheeler, the leader of the Gillis house orchestra. The words were written by Percy Kingsley. The song made an immense hit at the Ninth Street. Mr. Wheeler is becoming quite noted for his musical productions.

H. N. Dickson, the author and star of 99, which seems to have found favor in Chicago, is a Kansas City man. His many friends will be pleased to learn of his success. He will be seen here in the play during the season.

A. D. Madeira, a local basso, was tendered a complimentary concert by local musical talent of the city, on the eve of his departure for Chicago, where he becomes a pupil of Mr. Whitney Mowbride, the noted tenor.

George S. Miller, the proprietor of *A Pair of Jacks*, is in the city looking after his interests.

Will A. McConnell, of *The Fakir* co., and Agent Turner, of *Shepard's Minstrels*, are in the city doing efficient work for their cos.

Will O. Wheeler, of *A Pair of Jacks* co., presented Manager Judah with a handsomely carved Japanese cane, which he brought from Victoria, B. C.

BOSTON.

Reference has several times been made to the new spectacular drama, *The Soudan*, which Manager Tompkins secured last season in London and which was brought out 16 at the Boston Theatre. The piece is a strong one, aside from its scenic attractions, and bids fair to equal in popularity *The Exile*, a never-failing card at the Boston. The piece deals with the war in the Soudan, and illustrates the struggles of the British army when forcing its way up the Nile. It is splendidly staged and the co. is a strong one.

John J. McNally's new piece, *A Straight Tip*, made a great hit at the Hollis Street week of 8-13, but the author felt that he would rather have had it played as he wrote it, with a fair discount on the success than have it cut and carved as it was to suit the so-called popular taste. It was intended for a comedy, but it was made into a farce by a liberal cutting down of the text and the introduction of variety work. It is a great advance on *Upside Down*, however, and will, doubtless, be a profitable investment for Mr. McNally. The managers have spared neither money nor pains to make it a "go." They have brought together one of the best farce-comedy cos. in the country. James T. Powers is a host in himself and with him are associated such players as Peter Daly, Jere McAniff and John Sparks, with Emma Hanley as the leading lady. Corinne week of 15-20. Augustin Daly's co. week of 22-27. James O'Neill week of 29 in *The Dead Heart*.

At the Park Theatre Donnelly and Girard are working *Natural Gas*, with new scenery, new costumes, and new specialties.

The English Rose continues to draw large audiences at the Museum.

Kate Claxton and Charles A. Stevenson with an excellent co. presented the popular old melodrama *The Sea of Ice* 15 at the Grand Opera House. Both are great favorites in this city, and have never failed to draw good houses.

Louis Aldrich's play, *The Editor*, made a good impression at the Tremont week of 8-13. The City Directory opened 15 for two weeks. The piece made a tremendous success at this house last year. Agnes Huntington in Paul Jones next.

De Wolf Hopper is at the Globe with *Castles in the Air*, and will be followed Sept. 20 by Steele Mackaye's new play *Money Mad*. Bronson Howard's *Shenandoah* Oct. 6. Aronson's co. comes Oct. 20.

May Howard's Big Burlesque troupe continues week of 15-20 at the Howard.

James A. Herne's new play, *Margaret Fleming*, the rights of which have been secured by Ariel Barny, will be put upon the road at an early day, with Mrs. Herne in the leading role.

Helen Dauray comes to the Hollis Street soon with *The Whirlwind*.

Preparations are making for a grand production of *Little Emly* at the Museum, cast to the full strength of the company. New scenery has been painted, and new scenic effects devised. It will follow *The English Rose*.

Ethelyn Friend, of the Lyceum Theatre, who has been quite ill at her home in this city the past two weeks, is now convalescent.

Annie Mitchell, a charming young actress, and late star in the Annie Mitchell Comedy co., is visiting friends in this city, and will join the Rockwell Dramatic co. in Worcester, this week.

The Jefferson-Florence co. comes to the Park, Dec. 22.

Engagements are booked at the Grand Opera House with Evans and Hoy in *A Parlor Match*; Hallen and Hart in *Later On*; The Great Metropolis and Cleveland's Minstrels.

NEW ORLEANS.

The most noticeable events of this week were the opening of the Grand Opera House and the St. Charles Theatre.

The Grand opened with Wallick's *Cattle King*, and two hours before the curtain went up the S. R. O. sign was displayed, and by the time the performance began even standing room was at a premium. Sam Houston was presented 11 and took the town by storm. Business was good all the week. Brady's *After Dark* next.

At the St. Charles Theatre little Eddie Moore played a three nights engagement and Manager Roig is well pleased with the results. The little negro is a musical wonder, and his playing of Chopin and Verdi on the piano is marvellous. The regular season at the St. Charles opens 14 with McCarthy's *Mishaps*. The advance sale shows that the theatre will be packed from pit to dome.

The Avenue Theatre did a very good business with the Georgian Minstrels. Jennie Cafe 14.

There is now only one theatre closed, the Academy of Music, and, although the last to

open, it will make up for lost time. The plays booked at this house will serve to pack it every night if the people can appreciate Manager Roig's kindness and trouble in bringing them to New Orleans.

Manager Arthur Lurien, of the French Opera co., left this city 3 for Paris to bring back the troupe with him. He did not intend to go back for them, but as he wants them to have every comfort, he thought it best that he should be with them.

John Connors, who had signed with Jennie Calaf, died in this city 6.

Your correspondent has been requested to announce the fact that Messrs. Dashwood and Elliott are no longer connected with the Greenwall Opera House at Fort Worth.

BALTIMORE.

The attendance at Ford's Opera House during the week closing 13 was good, but the bill given by Herrmann's Transatlantiques was only fair. One or two of the features were novelties, the balance were conventional. The acrobatic act of the Glimmeretts was specially fine. Gus Williams and John T. Kelly in U and I week of 15-20.

Bobby Gaylor in An Irish Arab has been pleasing well filled houses at the Academy of Music, and the play, the co. and the star seemed to catch on. As the Grand Vizier, Bobby Gaylor was unctuous and droll, his dialect natural and funny, and his comedy free from the usual well-worn gags. The mounting and costuming given the piece were picturesque and pretty, and the support lent by James Ward, Clarence Handyside, James Murphy and Jessie Story excellent. The Sea King week of 15-20.

J. Z. Little closed a week of excellent business at Holiday Street Theatre 13, where he presented his well-known version of The World. The house was filled throughout the week and the audiences were enthusiastic and liberal with applause. The scenic effects were excellent; the co. rather weak. Lillian Lewis in Credit Lorraine week of 15-20.

Ten Thousand Miles Away drew two good-sized audiences a day to Forepaugh's Temple Theatre last week and was given in good style, with effective stage accessories and a good co. Barlow Brothers' Minstrels week of 15-20.

The Parisian Folly co. gave a very weak show to good houses at the Monumental Theatre week closing 13. Lester and Allen's Vandeville Stars week of 15-20.

Dan A. Kelly, supported by Joan Craven, appeared in Leone, the Wait, at Front Street Theatre to large houses. Barry Johnson in Eagle's Nest week of 15-20.

Lillian Grubb (Mrs. David Hayman), who died at her home in this city 7, was buried from Holy Trinity P. E. Church on Tuesday afternoon, 9. Rev. J. J. Sams officiating. The funeral was very largely attended, and the floral tributes were many and beautiful. Among the pall-bearers were Managers Tunis F. Dean of the Academy of Music and Charles E. Ford of the Opera House.

The will of Patrick Harris Eagan, known in the theatrical world as Patrick Harris, was filed in the Orphans' Court 21. All his estate is left to his wife, and she is appointed sole executrix without bond. There is also a request made that no inventory be made of the estate. The law, however, requires an inventory to be made. A nominal bond of \$1,000 was given. The will was executed in Hamilton County, Ohio, July 6, 1896.

ST. LOUIS.

The vivid and intensely realistic war drama, Shenandoah, was presented at the Olympic Theatre week of 7-13. From the rise of the curtain to its fall, stirring and exciting incidents of the late war were introduced, arousing the audiences to the highest pitch of enthusiasm, and recalling familiar scenes to the many veterans on both sides, who were present in large numbers. The attendance was large and fashionable. The Charity Ball week of 15-20.

The Crystal Slipper played to immense audiences at the Grand Opera House during the week of 7-13. Julia Marlowe 15-20.

The Fast Mail, at Pope's Theatre, was a most realistic and thrilling melodrama, with four scenes that were particularly taking and sensational, viz.: the steamboat, the train of cars, the fast mail taking the mail pouch, and a view of Niagara Falls. It drew large audiences during the week. Beacon Lights week of 15-20.

A Soap Bubble was presented at Haylin's Theatre week of 7-13 to fair attendance. Ranch King week of 15-20.

The new Michael Strogoff, under the management of G. W. Mitchell, played to large and delighted audiences at the Standard Theatre week of 8-13. Lily Clay Burlesque co. week of 15-20.

The St. Louis Exposition continues to draw large crowds day and evening.

The audience at the Grand Opera House at the matinee, 10, to witness the Crystal Slipper, numbered 2,354 people. That beat the Wednesday matinee of the same attraction last year by 321 people. Owing to the large audience attending, an extra performance 14 will be given, and then the company will leave direct for San Francisco, opening there 22. They play a return date in November at the Olympic Theatre.

Manager Haylin was in the city 10, to attend to some business. He was much pleased with the business being done at both his houses, Pope's and Haylin's Theatre's.

Handsome souvenirs were presented to the ladies attending the Shenandoah performance 5. It was the first anniversary, and the souvenir is a bronze medallion of Gen. Phil Sheridan, with the words "Commemoration of the First Year of Shenandoah Olympic Theatre, September 8, 1896," and in the lower left-hand corner a fac-simile of Gen. Sheridan's signature. The medallion is handsomely mounted on purple plush. Owing to their great demand the management has arranged to present one to each lady attending night of 13, also.

An attachment was made on the wardrobe of Frank Daniels, not he of Little Puck, but

a member of The U. S. Mail co. by Andrew Fungus, a theatrical costumer, 4.

The Miss Ruffels did not join the U. S. Mail co. Miss Laura left for New York 7.

"M. Eugene," a member of the Crystal Slipper co., became demented after the performance on the first night, and, wandering off, was not found until the next day, severely injured.

The few members of the Theatrical Brotherhood of Stage Hands made an effort to spoil the spectacular performance of the Crystal Slipper on its opening night at the Grand Opera House by carelessness in setting the stage and lighting. The new men employed at the house got ready the elaborate stage setting in three hours' time on Sunday afternoon.

Mr. and Mrs. Gilbert, parents of Jennie Gilbert, wife of E. M. Gotthold, of The Fast Mail, celebrated their seventieth birthday and fiftieth anniversary of their wedding at St. Augustine, Fla., this week. They are both in excellent health.

An innovation has been introduced at the Grand Opera House. Boys dressed in uniforms, with brass buttons, pass ice water among the ladies at the matinee and evening performances. This is something that has never been done at any of the theatres here, and it is appreciated by the ladies.

CHICAGO.

A Texas Steer packed the Grand Opera House nightly week of 8-13. This is by far the best thing Mr. Hoyt has written. The theme is new and admirably carried out. There is a falling off from the promise of the first two acts toward the close, on account of noisy demonstration taking the place of lively comedy. But the piece as a whole is pleasing and made a great hit. It remains another week. Tim Murphy as Maverick Brandier did exceptionally good work.

Blue Beard, Jr., returned for a brief period to the Opera House and, with its many attractive features added to it, has proved as popular as ever. John Gilbert as O'Hallid Benzini is new and original, and all the newcomers in the spectacle acquit themselves well as burlesquers. Laura Clement is the Selim and Jennie Sellers the Ayesha. The same bill week of 15-20.

At Hooley's the Lyceum co. closed a most prosperous season of four weeks, presenting Charity Ball to the capacity of the house. This week another treat in high comedy by an organization of famous actors will be seen. A. M. Palmer's Madison Square co. will play Aunt Jack and may be seen in other popular pieces.

There has been no diminution in the size of the audiences that attend The County Fair. The wonderfully realistic horse race nightly arouses the greatest enthusiasm. It proved too exciting for one of the spectators a few nights ago, and, in the midst of his applause for the winning horse, he fell dead from heart disease. Of the cast, the work of W. H. Burton, Charles J. Jackson, and Fanny Denham Rouse is particularly clever. The same continues indefinitely.

At the Haymarket, the popular actor James A. Herne in Hearts of Oak, drew splendid audiences week of 8-13. J. K. Emmett, the ever popular comedian, will be seen in one of his well-known characters week of 15-20.

The week of opera at the Alhambra was the means of attracting considerable attention to that theatre and it is likely to become one of the popular places of amusement in the city.

The Great Metropolis proved a drawing card, and it will be followed this week by R. D. MacLean and Marie Prescott in Shakespearean roles.

Milton Nollis has had a successful week at Haylin's in The Phoenix. One of the Finest week of 15-20.

One of the funniest forces seen here for a long time is The U. S. Mail, in which a series of comic incidents are depicted by C. B. Hawkins, Frank David and Sam Reed. The piece is a go of the most decided sort.

At H. R. Jacobs' Clark Street Theatre R. D. MacLean and Marie Prescott did a fair amount of business in a round of legitimate drama. Miss Prescott played Iago to MacLean's Othello with success. Mr. MacLean is an actor of great merit, and his Spartacus is a fine piece of virile acting. Bunch of Keys week of 15-20.

At H. R. Jacobs' Academy Agnes Herndon gave a fine impersonation of La Belle Marie, and the week was profitable. The Great Metropolis 15-20.

Christopher Columbus made a hit at the People's. This may have been due to the World's Fair boom now on in this city, as the play is not calculated to take a high place on the stage. The Dear Irish Boy week of 15-20.

Marguerite Fish in Erna the Elf proved attractive at the Standard Theatre. The cast is exceptionally good, and Miss Fish should be able to make her venture a success.

Carrie Lamont in La Cigale made a hit at the Criterion week of 8-13. A Barrel of Money, a new farce, week of 15-20.

The Kelly and Leon Minstrels are meeting with favor. The entertainment is good, and the little theatre is likely to become a popular resort.

The Auditorium will open its second opera season 15 with the Duff co. in Iolanthe. The co. includes Marion Manola, Laura Joyce, Louise Beaudet, Charles Bassett, Digby Bell and others.

Horace McVicker has accepted the business management of the Shenandoah co., pending the rebuilding of his father's theatre.

WASHINGTON, D. C.

Jane Combs, who has not been seen here for more than fifteen years, appeared to fair houses at Albaugh's in Bleak House, The Dressmaker, and Camille week of 8-13. Kral-fys' Around the World week of 15-20; The Sea King week of 22-27.

Thatcher's Minstrels to fine business at the National. Dark Secret week of 15-20; Ted Marks' Internationals, 22-27.

Lillian Lewis has drawn well at Harris' in her new play, Credit Lorraine. N. S. Wood week of 15-20.

Kernan's was packed nightly to see Sam T. Jack's Creole Folly co. The Parisian Folly co. 15-20. Lester and Allen 22-27.

I think the Jane Combs management make a mistake in distributing advance "press notices" of such an extravagantly flattering character. Not one woman in a hundred could come up to the expectations raised, and disappointment is inevitable, even if one only believed the half of what was said of her "beauty, marvelous voice and fine acting." She is a good looking woman. Perhaps she has a cold this week. Anyhow her voice was far from melodious or well managed.

Lillian Lewis had herself photographed the other day in a coffin, with flowers strewn about her. If for advertising purposes, I think she must be yearning for an idea. Such freaks are calculated to bring discredit on the stage, which has enough to bear already.

Blanche Chapman Ford is at home looking very well. She has not settled on anything positively yet for the season.

BROOKLYN.

Kate Clanton in The Sea of Ice did a good business at the Grand Opera House, considering the antiquity of the attraction, week of 8-13. Bottom of the Sea 15-20.

Considering the heat and the number of times that the play has been seen in this city, Paul Kanvar did remarkably well at the Park Theatre. This season's cast is a very decided change for the better. Shenandoah week of 15-20.

It is announced that Holmes' new Star Theatre will positively open 15.

Work on the new theatres—Herrmann's and Hyde and Behman's—is progressing slowly, but it is to be hoped—surely.

BROOKLYN, E. D.

De Wolf Hopper gave Castles in the Air at Lee Avenue Academy week of 8-13. Outside of De Wolf Hopper, Della Fox and Seabrooke, the singing was very poor. Excellent houses at every performance. Paul Kanvar week of 15-20.

The Amphion was crowded all the week to see McKee Rankin in The Canuck. Joie Sutherland as Tilly, Fred Mower as Zeb Hawley and W. H. Carrier as Jim Hogan, a sport, could not be improved upon. Miss Sutherland's singing and dancing were very fine. Lotta in Musette and Fleurette week of 15-20.

Doré Davidson and Ramie Austen in Guilty Without Crime packed Proctor's Novelty weekly week of 8-13. Vaidis Sisters' Novelty co. week of 15-20.

Fred Rontey's Ideal Vandeville co. did good business at the Grand last week. Fair co. including J. H. Dougherty. Frank and Will Evans are excellent. May Havenport's Burlesque co. week of 15-20.

With all the improvements made in Brooklyn proper, the Eastern District still can hold its end up. We have five theatres, all good ones, and well managed, too.

Our old friend, Ned Harrigan, comes to see us at the Amphion 22 for a week. He cannot assure of a cordial reception.

The changes in the houses at the Lee Avenue have made a great improvement in that house. The Lee Avenue raised their prices last week, a mistake in most instances, however.

PITTSBURGH.

Frank Daniels, supported by Bessie San son and a very clever co. of comedians, closed a good week's business at the Bijou 13. Siberia week of 15-20.

At the Grand Opera House Arthur Rehan's co. was seen during the week in Under the Gaslight. A fair week's business was done. Marie Wainwright week of 15-20.

Grievous Specialty co., a vandeville comb. of considerable merit, did a large business at the Academy. Sam Jack's Burlesque co. 15, week.

At Harry Davis' Theatre the Venetian Lady Troubadours drew large audiences.

Dan McCarthy's True Irish Hearts co. closed the week at Harris' profitably. One of the Finest week of 15-20.

Shaffer and Blakely, the comedians, were in town last week. They left here 10 for New York, where they will organize their new vandeville co.

Manager E. D. Wilt, of the Grand Opera House, together with his orchestra and stage hands and Arthur Rehan's co., went to McKeesport, Pa., 13, where a complete performance of Under the Gaslight was given.

Marie Wainwright will be seen as Viola in Twelfth Night during her engagement at the Grand Opera House.

Harry Hatto and James F. Crossen, of Under the Gaslight, were both members of the stock in this city twenty-four years ago. Harry's young son is also a member of the co.

The Clipper Theatre remained dark week of 8-13. Cyrene Specialty co. 15-20.

Fin Reynolds, of this city, has joined A. Tim Soldier.

Bobby Gaylor will soon be seen at the Bijou in An Irish Arab.

Manager Gulick, of the Bijou, has returned home from New York.

Dick Quilter, of this city, has accepted the position of stage manager with the McCaffrey-Dempsey comb.

"THE BEST."

Buffalo Courier, Sept. 21.

THE MIRROR is starting out again with some bright, breezy, first-page essays. That in the current number is by William Archer, of London, on "The Old Criticism and the New." THE MIRROR is the best journal printed devoted to theatrical topics, and it is just as much enjoyed by the general public as by members of the dramatic profession.

CORRESPONDENCE.

TO CORRESPONDENTS.

The regular weekly letters of all correspondents must arrive at this office on Thursday, or early on Friday afternoon at the latest. When in doubt about the proper time to mail your letter you should consult the local postmaster. The letters of correspondents that do not reach THE MIRROR office on the days specified will not be published.

ALABAMA.

MONTGOMERY.—CITY OPERA HOUSE: Dark. ITEMS: Fair week, Oct. 13, is open here. Business is assured.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: This house opened 4 with William A. Brady's After Dark to S. R. O. J. H. Wallack 6 in Sam Houston to a good-sized audience.

COLORADO.

DENVER.—Judging from the number of people who saw the Old Homestead at the new Broadway week ending 6 that wholesome attraction could stay and pay for a run longer than it is booked. The gross receipts for the seven performances were a few dollars short of \$5,000. The second and last week of the engagement started last night (6) in a correspondingly heavy manner. Still Alarm week of 15. Popular priced co. will be booked at the Broadway providing they are standard attractions. It must be said that the Palmer co. has given its finished productions to larger audiences in Denver than those which attended the Tabor last week of the engagement, which terminated 6. Aunt Jack was the better of the two as a drawing card, Captain Swift being only fairly well attended. I thought the superior performance, though, of course, of an entirely different type. Mr. Carlton has one of the best co. he ever brought West. It is large and well trained, as is customary with anything under the Carleton management. The week began well last night with The Brigands. Queen's Lace Handkerchief, Naxon and Dorothy is the repertoire. Week of 15, house closed for repairs, and they are to be extensive, too. Electric wires are to be strung, new chairs put in, etc. Robert Mantell is the next attraction. This is the last week of the California Opera co. at the Fifteenth Street Theatre. Nellie McHenry week of 15-20. ITEMS: Manager McHenry has returned from New York. The new theatre in Pueblo will open Oct. 5, with the Bull English Opera co. as the attraction. Maurice Barrymore took part in an amateur affair while he stopped in Denver. The reason he did was because the promoter, Dear Hart, used to teach him in merry England, or old Ireland, I don't know which. Edwin Rossell is to produce Convicts Daughter at the Fifteenth Street Theatre shortly.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: William Redmond in Hermine 6, 4 to high business. Fanny, with Lewis Morrison and a strong supporting co., 8-10 to good business. The spectacular effects were very fine.

WATERBURY.—JACQUES OPERA HOUSE: George C. Staley and a good co. presented A Royal Pass to a small but delighted audience. The singing of Mr. Staley was very much enjoyed. In-shavogue to a good-sized house 6. The leading characters, taken by W. R. Cahill and Lottie Winnett, were enthusiastically applauded.

WINSTED.—WINSLOW OPERA HOUSE: James O'Connor in Hamlet failed to draw a very large audience 6.

WILLIAMSBURG.—LEONOR OPERA HOUSE: Zeffe Tillybur co. 11-13; good business.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE: Pearl of Pekin 13 to good business. An audience of fair proportions assembled to see James O'Connor 9, and waited impatiently until five minutes past nine for his appearance. They were then informed by the manager that Mr. O'Connor was ill and would not appear, and that their money would be refunded at the box office.

BIRMINGHAM.—STERLING OPERA HOUSE: In-shavogue 8; fair house.

MYSTIC.—OPERA HOUSE: A Perilous Voyage co. 8; fair house. Peck and Fursman's Uncle Tom's Cabin 11; good business.

NORWICH.—OPERA HOUSE: M. F. Scanlan gave a wretched performance of an Irish play to a fair house 9. Managers should look out for this co., as they seem to be traveling on William Scanlan's reputation, and give a dreadfully poor copy of that fine comedian's plays. ITEMS: Mr. Naxon, the manager of the new Broadway Theatre, was in town several days last week. He thinks everything looks favorable for opening the house about Nov. 1, a month earlier than was at first thought possible. It will be a most beautiful theatre, perfect in every appointment, and Mr. Naxon is busy securing the very best of attractions for next winter. He is a man who evidently understands the theatrical business well, and will undoubtedly give excellent satisfaction in his new position.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Imre Kralffy's Around the World in Eighty Days drew large audiences 10-11. Evans and Hoey in A Parlor Match 12, 13, played good-sized houses. Gilmore's Twelve Temptations 14 to good business. A ROMMY of Music: The Nelsons' Vandeville Co. proved a strong attraction 15, doing a very good business. Spencer's Little Tycoon 16 to fair houses 17, 18.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE: After Dark, 8; packed house. McCarthy's Mishaps, a good house. Manager Sanford Cohen, of the Grand, will be agent for James O'Neill this season, but the Opera House will be under his brother's care, assisted by the old staff.

ILLINOIS.

ROCKFORD.—OPERA HOUSE: Lily Clay's gaiety co. 8 to a large house restricted to the masculine persuasion. Hess Opera co. 9, 10, in William Tell and Traviata to a large and fashionable audience.

ST. LOUIS.—SHENANDOAH'S OPERA HOUSE: The Andrews Opera co. presented The Pretty Persians to a large and fashionable audience. Laura Bellini as the Pretty Persian is deserving of special mention. Having an open date 6 the co. remained and gave The Mikado to good business. Shepard's Modern Minstrels 10 to a large business. Excellent performance. Will E. Burton as Tom Sawyer 11 to light business. Performance very unsatisfactory. The Kindergarten 12, Agnes Herndon 13.

ELGIN.—DE BOIS OPERA HOUSE: McCarthy and Reynolds' Dear Irish Boy to a light house 6. Mr. Carthy, who is now with the True Irish Heart co., was ably represented by George Simmons. Goss Reynolds made a great hit as the typical Irish in former villain. ITEMS: Manager Jenkins received a car-load of scenery last week from the S. S. Landis studio of Chicago, so new stage manager Christie feels able to produce anything from a canon in the Sierras to a heaven for Little Eva. This makes \$2,500 expended for improvements this season.

QUINCY.—OPERA HOUSE: Katie Emmett play 6 to the capacity of the house Sept. 6. Many people were obliged to stand during the performance. The co. gave entire satisfaction. ITEMS: Tom Grimes, our popular Opera House door-keeper, has accepted the position of stage manager of the Katie Emmett co. He will join that co. next week.

DIXON.—OPERA HOUSE: The season opened 1 with Carrie Lamont in La Cigale to good business. Miss Lamont is a clever sourette and was well received. She was well supported by Julian Hart 2 and a good co.

PEORIA.—THE GRAY: Bert Shepard's Minstrels 6; large audience. The Fakir 11, splendid variety entertainment. ITEMS: Lem H. Ward will manage the Opera House this season. He has had the house placed in fine condition, such as 20

painting, new scenery and stage settings, and the floors have all been recarpeted with Moquette carpets.

CREATON.—GRAND OPERA HOUSE: The Fakir played to a large and enthusiastic audience. There are several good features in the piece, but it hardly comes up to expectations. **PERSONAL:** Gertie Griswold left here to join the Bostonians. Miss Griswold has quite a local reputation as a singer, and no doubt will make a success in her chosen profession.

COLLEEN.—GRAND OPERA HOUSE: Sheppard's Modern Minstrels; fair house. The Fakir; large house; general satisfaction. **PERSONAL:** F. E. Berquist has become sole manager of the New Auditorium here, succeeding Lem Wiley, of Peoria. His advertisement will be found elsewhere in this Mirror. Mr. Berquist is a genial gentleman, whose word is as good as his bond, and both of them "go" at the banks here.

IOWA

DUBUQUE.—GRAND OPERA HOUSE: Lily Clay; fair house.

MUSCATINE.—THURSDAY OPERA HOUSE: House dark all last week. The Paxton Theatre co.; good business; poor co. **ITEMS:** Mr. Paxton and his co. came here Sunday morning by boat from the South. Paxton told Manager Smith that he had a good co. and wanted to play at Muscatine. Manager Smith played him one night, and once was enough for him.

DIX MOINES.—FOSTER'S OPERA HOUSE: Ole Olson to a packed house every night during the week ending 6. **GRAND OPERA HOUSE:** Frankie Jones to good business week ending 6. **CAPITAL CITY:** Burlesque co. to good business week ending 6. **PERSONAL:** D. F. Hennessey, of the Thomas W. Moore co., was in the city, and made a pleasant call. S. W. McKimney of the Shattuck and W. E. Goss of Mattell's co. were callers 2, 9.

INDIANA

INDIANAPOLIS.—ENGLISH'S OPERA HOUSE: The Limited Mail co. being the opening of the season at this house, the audience that assembled during the engagement were tremendous and highly enthusiastic over the play, which is constructed on the conventional melodramatic style, but the original spectacular effects introduced will add a great deal in making it popular. Florence Bindley assumed the leading part in a creditable manner, and Master Harry Mince did some clever acting for one so young. **PAK THEATRE:** An Irishman's Love was the offering for the week ending 2, and seemed to please the large crowds that witnessed it every night. **CURE:** Billings and Talbot have imported fourteen musicians from other cities to fill out the orchestra at the Grand. Mrs. George S. Knight is visiting friends in this city. Howe and Simon's Wild Orbits were attached while here for \$25, but the matter was adjusted and the co. left to fill engagements. Mr. Howe retired from the firm, and is still in the city organizing a new play. The Grey's Warning. Will Slater, treasurer at the Park, will go in advance.

FRANKFORT.—COLLIER'S OPERA HOUSE: The Fakir formerly owned this house for the season 2 to S. R. O. Mr. Crane's Rip Van Winkle co.; good business.

LAFAYETTE.—GRAND OPERA HOUSE: The Fakir co. to fair business. Fitzpatrick's Rip Van Winkle co. to very good business. The Limited Mail co. **ITEMS:** J. E. McKel and E. D. Shadlambert joined the Rip Van Winkle co. at this place.

KOKOMO.—GRAND OPERA HOUSE: Golden Comedy co. 5 to 7; fair business.

VINCENNES.—GRAND OPERA HOUSE: Beach and Bowers' Minstrels played to a good house 6. Co. not as good as in former years. Clifton's Ranch King co. delighted a top-heavy house 6.

TERRE HAUTE.—KAYLOR'S OPERA HOUSE: Fitzpatrick's spectacular Rip Van Winkle; to light business. Beach and Bowers' Minstrels 4; satisfactory business.

MAINE

PORTLAND.—THEATRE: The regular season opened 5 with Ada Gray in the old familiar East Lynne, supported by a co. who were far superior, artistically, to the unattractive star. Business has been good, considering the number of performances.

CITY HALL: The ever-attractive Evangeline, with its wealth of pretty costumes and lovely music, drew a good-sized house 21 and gave the utmost satisfaction. Geraldine McMan as Gabriel, Miss Waters in the title role and Miss Lorraine as Felicia were particularly noticeable, as was the character of Catharine, excellently portrayed by Richard Harlow. **ITEMS:** Ben Lodge, who goes with the Hancock Opera co. this season, joined the co. and appeared as Jacques Strup in Ermine at the final performance, making a great hit. Lena Lorraine is making quite a hit as Felicia in Evangeline, and dresses the part in exquisite taste. The alterations at the Theatre, which Manager Lothrop has leased for five years, include several new exits, which were badly wanted. Charles Platts, advance agent for Social Season was in town 2, as was also Mr. Langdon of Boston's Baby co. Frank Birdwell joins the Grand Opera co. at Norfolk 21. He has been making things lively hereabouts. The Hancock Opera co. open their regular season at Sacarappa 21. The co. includes Jessie Gray, Sadie Cushman, Alice Carey and Gertie Madigan, Ben Lodge, Bob Nodine, Charles Osborne, Jerry Slattery, and a chorus of twelve people. Advice from George Sammis report Good Old Times as being one of the successes of the season. Manager Ira Stockbridge opens his season in October with the Bostonians. His course will include Herrmann, Strauss, lectures by Stoddard, Mrs. Frank Leslie, and several fine musical attractions, among them the Symphony orchestra.

WATERVILLE.—CITY HALL: French's Little Lord Fauntleroy; fair house.

MASSACHUSETTS

WORCESTER.—WORCESTER THEATRE: Had rather than the business rather, light week of 21. My Jack, Gorman's Minstrels and Old Jed Protry were the attractions. A Straight Tip 12-17. **THE MUSSE:** The Blackthorn was played during the week to fair business. Go-won-go-Mohawk the Indian Mail Carrier week of 12-20. **ITEMS:** Mr. Will J. Banks has assumed the duty of treasurer at the new theatre, taking the place of Julius Perser, who has gone with the Howard Specialty co.

NEW BEDFORD.—GRAND OPERA HOUSE: The Water Queen, 5 Old Jed Protry, 8 fair houses. **LIBERTY THEATRE:** Specialty co. to good business. **ITEMS:** William Trawley and Thomas Ramsdell, of this city, have joined the Old Jed Protry co., playing minor parts.

LOWELL.—GRAND OPERA HOUSE: Roland Reed in the Woman Hater and Lend Me Your Wife 5, 6, large and fashionable audiences. Pat Rodney 2; small house. **MUSIC HALL:** Smith and Lord, Felix and Claxton, J. E. Owens, Leslie and Collins, Harry Wright, The Kanes, and Thomas and Watson in The Snow Bird drew big houses, week of 8-12. **ITEMS:** Manager Cosgrove, of the Opera House, has been in New York, making additional bookings. He was one of the first to introduce the national anthem at the close of performances. The ushers at Music Hall are now neatly attired in Zouave costume.

LYNN.—LYNN THEATRE: Mr. Jack 2 to good business. At the concluding performance the house was packed. Mr. Barnes of New York 8, 9 to good business. **MUSIC HALL:** Two Old Cronies 6 to a crowded house. Vaidis Sisters, one of the best specialty co. seen here for years, 2 to very light business. **ITEMS:** Gilbert L. Tracy has left the Hanlons and is at home in this city arranging the musical numbers for French and Caverly's Uncle Tom. The Two Old Cronies are doing a good business. Manager Baker, of Mr. Barnes of New York, received a telegram from Manager Southon, of Salem, informing him that a big house awaited him in that city. Manager Baker opened the new house in Waltham 20. Manager Simpson, of South Framingham, was in town 10. The Musse did a good business week of 8-12, and the stage performance is excellent.

SPRINGFIELD.—GILSON'S OPERA HOUSE: Woman against Woman 2 to a fair-sized and appreciative audience. Louis Aldrich in The Editor played a good-sized audience. Roland Reed in The Woman Hater 2 convulsed a large-sized audience throughout that piece with his excellent comedy work. His songs also made a hit. Rice's Comic Opera co. in The Pearl of Policy to good

business. **CASBY THEATRE:** Variety week of 5 to good business.

ANDOVER.—GRAND OPERA HOUSE: A Clean Sweep 2.

FITCHBURGH.—WHITNEY'S OPERA HOUSE: Hardie and Von Leer in On the Frontier to a small house. The stars are very good in their respective parts, but the support is weak. Evangeline to a full house, giving entire satisfaction. Thomas E. Shaw was obliged to cancel his date for week of 8 on account of a sprained ankle. He will come later in the season. **ANDOVER.—GRAND OPERA HOUSE:** Frank Jones in Our Country Cousin 6, to a good house. The railroad scene is a clever piece of mechanical work. Two Old Cronies 10, to a good house. The co. presenting this very laughable comedy are artists of the highest order. The costumes worn by Miss Deaves are very beautiful. Frank Wells as the funny professor repeated his former success in that role. **PERSONAL:** Your correspondent enjoyed a very pleasant hour with Frank M. Wells, Charles Jerome and J. Herbert Mack of the Two Old Cronies co.

NORTHAMPTON.—GRAND OPERA HOUSE: Bottles' Baby co. struck a frost here 2. With the exception of a burlesque villain who smoked cigarettes and talked through his teeth the co. was very good. William Redmond in Herminie 6 to fair business. Co. excellent. **ITEMS:** The Redmond co. will produce a new play the first of the year on the New England circuit. Miss Swartz of the Redmond co. formerly resided in this city. Northampton falls into line at last. Your correspondent persuaded one orchestra to play the national anthem at the close of each performance and they commenced 6.

NEWBURYPORT.—CITY HALL: Two Old Cronies 10, to a very large house.

SALEM.—McMANIS' HALL: Uncle Hiram 4; good house. Kralley's Water Queen 2; fair house. Natural Gas 10; good business.

CHELSEA.—ACADEMY OF MUSIC: Gorman's Minstrels gave a fine performance to a fair house 5. Rice's Evangeline 12.

FALL RIVER.—ACADEMY OF MUSIC: The Blackthorn, which was presented 6, makes virtue triumphant over villainy in the good old way regular to Irish drama. The new seats for the Opera House arrived, and are placed in position for the opening 6. They are very tasty and more roomy than the old ones, and will be much appreciated by the patrons of the house. The following is the staff of the house for this season: James Green, manager; A. N. Simmons, treasurer; G. E. Ross, leader of orchestra; Alex. Tassie, head usher.

WESTFIELD.—GRAND OPERA HOUSE: William Redmond co. in Herminie 10, owing to a violent storm, had a small audience.

MICHIGAN

JACKSON.—HARDY OPERA HOUSE: Season opened 6 with Stair's Barrel of Money co. Attendance good, and co. gave entire satisfaction. Primrose and West's Minstrels 10 to a large and well-pleased house. **ITEMS:** The new seats for the Opera House arrived, and are placed in position for the opening 6. They are very tasty and more roomy than the old ones, and will be much appreciated by the patrons of the house. The following is the staff of the house for this season: James Green, manager; A. N. Simmons, treasurer; G. E. Ross, leader of orchestra; Alex. Tassie, head usher.

GRAND RAPIDS.—PRINCE'S OPERA HOUSE: Primrose and West opened the season proper at this house 5, 6. The attendance was as large as it could be, while the performance was meritorious. Emma Abbott and co. sang Erminie 12. **REMSON'S:** Geo. O. Morris co. in A Legal Wrong 5-12; good business. **WATER:** The scenery at 5-12; looks fresh as a daisy. The Democratic State Convention, which is being held here this week, is a boon to theatre managers. Terrell's rascally gang of play robbers, who received a well deserved scoring in last week's issue of THE DRAMATIC MIRROR, are still at large in this State. Primrose and West's orchestra closed each performance by playing "The Star Spangled Banner." It is not "the thing" at both our first class places of amusement, and is well received by the audiences.

BATTLE CREEK.—HARRIS' OPERA HOUSE: A Barrel of Money 4; good house.

LANSING.—GRAND OPERA HOUSE: Ed Stair's Barrel of Money co.; good business. Mr. Stair was formerly a Michigan editor.

SAULT STE. MARIE.—SOUTH OPERA HOUSE: Run one and Smith's Uncle Tom's Cabin co. 2; good house. Ezra Kendall, a general favorite here, presented A Pair of Kids to a crowded house. A fair audience witnessed Under Two Flags, presented by Mr. Kendall 6.

MISSISSIPPI

GREENVILLE.—GRAND OPERA HOUSE: George Wilson's Minstrels opened the season here 12-17. **ITEMS:** More and better attractions are booked this year than ever before. P. F. Baker makes his first visit to Greenville this winter. Nearly all of the co. booked for this season are old favorites here. Among the best liked are Lillian Russell, who brings her new version of Fox's Perry, Bonham and Ter Brook, with The Nabobs, Patti Rosa, Hettie Bernard Chase, Frank Willis, Effie Elliker and Roland Reed.

MISSOURI

HANNIBAL.—PARK OPERA HOUSE: The season opened with the S. R. O. sign 6, when Katie Emmett presented The Waifs of New York. The Fakir 2; Andrews' Opera co. 21. **ITEMS:** Managers Watson and Price have fallen in line and give the patrons "The Star Spangled Banner" as a good night. Stage manager Ed. Robinson, of the Park, has handled the Hannibal Baseball Club so skillfully this season that he not only put shovels in his own pocket, but his men are the amateur champions of the State.

MEXICO.—PERRY'S GRAND OPERA HOUSE: Wild Outlaws played to good business 6. Poor performance; play cut. **ITEMS:** Mr. Rogers and Miss Southman were not here with Wild Out. Mr. He Lande, ahead of Barlow's Minstrels, and Mr. Harry R. de Leon, in advance of Ranch King, were both in the city this week.

SEDALIA.—WOOD'S OPERA HOUSE: Duncan Clark's Female Minstrels 6; good business.

MINNESOTA

MINNEAPOLIS.—GRAND OPERA HOUSE: The Corsican Brothers with Robert Mantell in the dual role of Louis and Fabien de Franchi, was given to good business 5. **BUCK OPERA HOUSE:** M. E. Curtis in The Shadow opened a week's engagement 21 to the capacity of the house. **PRINCE OF PEACE:** Flint's Bright Lights 5, gave an excellent variety entertainment 6 to a large audience. **PERSONAL:** Frank Nordman, of M. E. Curtis' support, was called suddenly to New York 4. His place was creditably filled by Pope Cook.

ST. PAUL.—NEWARK THEATRE: Frederic Bock and his excellent co. presented The Two Orphans in a commendable manner, drawing good houses 2-12. **GRAND OPERA HOUSE:** The Stone away 6-12 drew crowded houses nightly. **HARRIS THEATRE:** The Wilbur Opera co. gave The Macabre, Erminie and Olivette week of 8-12, drawing good houses. **OLYMPIA THEATRE:** Lester and Williams' London Society and Gaiety co. in the burlesque We and Jack and an attractive bill of specialties 8-12 to good business. **ITEMS:** This is a gay week 8-12 in St. Paul, the State Fair being the attraction. The principal streets are brilliantly illuminated nightly, the main street for many blocks being lighted with gas and electric lights in beautiful designs, while immense arches appear at intervals along the thoroughfare. Bands of music stand on every block. The Fair has drawn a large attendance and the city is thronged with visitors.

STILLWATER.—GRAND OPERA HOUSE: Cleveland's Minstrels 8; full house.

NEBRASKA

OMAHA.—BUSINESS: Has been particularly good at all the houses during the week of 8-12, owing largely to superior attractions. At the Grand the

Carleton co. continued their success until the close of the engagement 6. Ole Olson drew the usual large Sunday night house 7. The Still Alton followed the next three nights to enthusiastic houses. At the Grand Opera House, drawing well in Leoni in London, Enoch Arden and The Cricket on the Hearth, the engagement being for the week of 8-12 at popular prices. The Eden Musee is doing a splendid business, the stellar attractions being the Washington Brothers and the Hallies.

FRANKFORT.—Ole Olson 2; large audience.

NEBRASKA CITY.—GRAND OPERA HOUSE: Compton, Franklin and West's Minstrels 8; fair business. Effie Redpath in Fireman's Ward 4; good house. **ITEMS:** Charles P. Harrison, manager of the Eden Musee, speaks highly of THE DRAMATIC MIRROR. Mr. Harrison is a clever actor and accomplished comedian.

LINCOLN.—PRINCE'S OPERA HOUSE: John Dillon 2 to excellent business, presenting Wanted, The East, State's Attorney and A Colossal Lie; Arda La Croix of this co. deserves special mention. **ITEMS:** S. R. Graham, a graduate of the State University here, will leave this week to play heavies in a repertoire co. with the Courtney Comedy co. The Eden Musee under its new management opened its doors 2. The dismissal of the audience at the Funke to the music of "The Star Spangled Banner" began last season at the suggestion of the Eden Musee. It is continued this season and apparently meets with the approval of the patrons of the house. The list of attractions for the coming season will be better than any former one.

NEW HAMPSHIRE

CONCORD.—WHEAT'S OPERA HOUSE: Uncle Hiram, 6; good house.

NASHUA.—KASHA THEATRE: James T. Powers in A Straight Tip pleased a fair audience 2. Uncle Hiram to fair business 8. Devil's Mine to a small house 10.

PORTSMOUTH.—MUSIC HALL: Pat Rooney in Pat's New Wardrobe, 4; fair house. Evangeline, 6; good business. Two Old Cronies, 2; satisfactory business.

MANCHESTER.—GRAND OPERA HOUSE: Pat Rooney in Pat's New Wardrobe, 2; good business. Saturday was enjoyed by a fair house 9. Water Queen, 2, at; good business.

DOVER.—LOWELL'S OPERA HOUSE: Lillian Hunt co. poorly presented a poor play The White Dove to a small, dissatisfied audience 2. The only redeeming feature was the musical act of May Bell.

NEW JERSEY

HOBOKEN.—H. R. JACOBI'S THEATRE: Effie Elliker's play, The Government, was the attraction 2-12. The piece is a comedy-drama of the better class and affords the star an opportunity for the display of her quiet strength in stirring situations. Her Government is that of a high-spirited woman who after a period of despair finds happiness, and while enjoying it has the cup suddenly dashed from her lips. Her pathetic conception of the part while under the dark cloud, and the unfortunate circumstances that gather around and strengthen the suspicion she labors under, gives ample chance for the exhibition of the magnetism and sympathetic power of this clever actress. She is ably seconded by Frank Weston, who as the manly and honorable friend of the family where the Government is employed, but misunderstanding the motives of the latter, causes all the trouble. Mr. Weston's Jarvis Coulter is that of the easy, courteous, self-contained man of the world. Louis Mann as Jack Rogers, in love with the Government, is strong, but little inclined to be melodramatic. John A. Elliker, as the old and impetuous villain, Joe Monckton, displays a quiet humor that is quite refreshing, contrasted with the smooth, polished, cold-blooded Segret, assumed by Adolphe Lesina. The charming Mrs. Hamilton of Lillian Hadley also merits special mention. The rest of the co., Joseph Whelan, Jr., J. A. Belland, Genevieve Ewing, Louisa Porter and Little Rose Elliker, the latter completing three generations on the stage at one time, are equally well placed. Miss Manning, an American comedy in three acts, was put on 10-12, and it served admirably as a vehicle for the manifestation of Miss Elliker's powers as a comedienne. The character is the reverse of her usual portrayals, but was equally happy in its conception. As a young lady with a large fortune coming to her on reaching her majority, conditional on her marrying, and only two days to procure a husband, gives the little star all opportunities needed for fun-making. The opportunities are plenty, and their classification varied enough to enable Miss Elliker to evolve a quaint humor and audacious vivacity that kept the audiences in good mood. Her laugh is contagious and her wattle charming. John A. Elliker, as the old uncle whose consent must be obtained before a marriage can take place, furnishes all the transiency, and obstinacy necessary for a fool to his niece's, Mr. Frank Weston, as a snoring sporting an aggravated case of hay fever, causes much merriment by the amusing way in which his symptoms are mixed with his love making. Louis Mann, Adolphe Lesina, Frank Elliker, and the rest of the co., give excellent aid to a pleasing result. The Playmaster with all its realism and spectacle 12-17. **CROHIN'S THEATRE:** Rice and Barton's Rose Hill Folly co. gave satisfaction to good houses all week of 8. The co. comprises many clever specialists among whom are the Zamora Family, Falke and Seamons, Van Leer and Barton, Leona and Linty Roselle and Veda Mansfield. The burlesque, Parisian Revels, was gorgeously mounted and handsomely costumed and its reception by the audiences must have been gratifying to the merry managers. Bryant and Saville's Burlesquers week of 11-12. **ITEMS:** John Hoffman, for several years treasurer of Kankakee's Theatre, has been assigned to the position in H. R. Jacobi's house here. Mr. Hoffman is courteous and gentlemanly and will no doubt now add many new friends to his already long list of old ones. The orchestra of both Jacobs and Cronheim's Theatres still render "The Star Spangled Banner" at the close of their respective performances, and the audience elicits universal commendation from the retiring audiences. **LATER:** The Playmaster is drawing good houses at Jacobs'. An incident not down on the bills at this house was the presentation, 11, of a handsome jacket to Charles Harris, stage manager of the Playmaster co. The occasion was Mr. Harris' birthday and the gift was made by Manager Roselle and Veda Mansfield. The burlesque, Parisian Revels, was gorgeously mounted and handsomely costumed and its reception by the audiences must have been gratifying to the merry managers. Bryant and Saville's Burlesquers week of 11-12. **ITEMS:** John Hoffman, for several years treasurer of Kankakee's Theatre, has been assigned to the position in H. R. Jacobi's house here. Mr. Hoffman is courteous and gentlemanly and will no doubt now add many new friends to his already long list of old ones. 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JERSEY CITY.—ACADEMY OF MUSIC: Kankakee was presented 8-12 with considerable effect in scenery and costumes. The cast was sufficiently capable for the presentation of the spectacle, while the specialty performers, notably the transformation dancer, Mrs. Berolotti, were excellent. Charles W. Russell, the clown, is one of the best of the part-mists. Business was very satisfactory. Edward Harrigan week of 12-20.

TRENTON.—TAYLOR OPERA HOUSE: Large houses witnessed the production of The Twelve Temptations 9. Evans and Hoy's Parlor Match drew a large audience 10.

ELIZABETH.—TEMPLE OPERA HOUSE: Evans and Hoy in A Parlor Match 11 to a large house.

NEW YORK

HARLEM.—HARRIS THEATRE: Eagle's Nest played to fair business week ending 21. On the night of 10, the theatre had a narrow escape from fire. Stranek's dry goods store, which touches the rear of the theatre, was burned out, and but for the prompt action of Manager Hefele the theatre would have been destroyed. Speaking of the accident, Mr. Hefele said: "The fire started at half-past six, and Business Manager Coleman and myself stretched a hose from the fire plug in the orchestra to the rear of the theatre, and kept the fire at bay until the arrival of the engines. The damage to the theatre will be merely nominal." The curtain did not ring up until twenty-five minutes past nine. Grizzly Adams week of 15. **HARRIS' THEATRE:** The Seven Sultans continued to play to good business week ending 21. The Editor week of 12-20.

SYRACUSE.—GRAND OPERA HOUSE: The Playmaster was fairly attended 6. Money had was witnessed by audiences that increased in size from fair to large as the engagement progressed 8-12. Mason Mitchell of this city, was cordially greeted

by his many friends here. **WHEAT'S OPERA HOUSE:** The Mackenzie Illustrated Lectures were rather lightly attended 4-6. Chatterbox hall came 6-10 to big business. **STANDARD THEATRE:** The 30-40 Power English Gaiety co. was well attended 8-12.

TRINITY.—GRAND OPERA HOUSE: Connet's Opera co. in The Gypsy Baron and The King's Fool to good business 9, 10. The Boston Howard Athenaeum Star Specialty co. opened a three nights' engagement 11. **RAID'S OPERA HOUSE:** Roland Reed in The Woman Hater 9, 10 to good houses. Mackenzie's Illustrated Lectures rest of week. The Rajah 10-20. **NEW GAIETY THEATRE:** Turner and Flynn's Specialty co. to crowded houses week ending 21.

UTICA.—GRAND OPERA HOUSE: K. S. Wood 6, 6 in Out in the Streets to very large audiences. Alexander Salvini gave a delightful performance of Don Cesar de Bazan 6. The star is supported by a strong co., and was called before the curtain at the close of two acts. Belle Archer made a charming Ariadne. **PERSONAL:** Mrs. David Ridwell, of New Orleans, who has been summering at Richfield Springs, spent a day with her friends in this city.

ROSDOUT.—JACOBSON'S OPERA HOUSE: Cold Day co. 7; large and delighted audience. Peck's Rag, Roy 7; large audience. The Playmaster 12; good business.

NEWBURGH.—ACADEMY OF MUSIC: Dan Mason in A Clean Sweep 10 to a fair-sized house. They only gave fair satisfaction.

WATKINSVILLE.—CITY OPERA HOUSE: Woman against Woman 10 to good business. Co. gave a very satisfactory performance.

SINGHINGTON.—GRAND OPERA HOUSE: Ranch of Keys and Grimes' Cellar Door 2; had large and well-pleased houses. The Boston Ideals in Fauvette 2, and Field's Minstrels 6, both did a good business.

PERRYMAN.—SHEPARD OPERA HOUSE: Tommy Russell in The Prince and Pauper 5. Crowded houses and fine performance.

CORONA.—GRAND OPERA HOUSE: Mackenzie's Lectures 2, 3; drew fair houses. **CITY HARBOR:** Eagle's Nest 2 to fair business. Alexander Salvini in A Child of Naples did not have as good a house as he deserved. Those who attended were highly pleased. **ITEMS:** Herbert Archer and Augusta Le Forest do not play in A Child of Naples but have the roles of Athos and Lady de Winter in The Three Guardsmen. Harrison Wolf, the tender, has joined this co., and is winning praise for his acting. There is some talk of the Salvini co. adding Romeo and Juliet to their repertoire.

SARATOGA SPRINGS.—TOWN HALL: Charles T. Ellis opened his season at this house 8 in Casper the Vagabond to a large and thoroughly delighted audience. His voice has lost none of its sweetness, and his song, sung repeatedly, evoked his rapturous duet in smooth and pleasing style. He is surrounded by a very competent co., notably Charles F. McCarthy, Clara Moore and the two little children, Mattie Grier and Florrie O'Brien. Scenery all new, and very effective. **PERSONAL:** Henry J. Myers, in advance of the Playmaster co., and Frank M. Bailey, representing Peck's Rag, Roy, were in town. Carrie Wood, widow of Bayard Wood, is seriously ill at her home here. Your correspondent had a very pleasant chat with Archie H. Ellis, the genial manager of Charles T. Ellis.

OWEGO.—WILSON OPERA HOUSE: St. Pankard co. played to a crowded house 10.

PORT JEFFERSON.—LEWIS' NEW OPERA HOUSE: Marie Greenwood Opera co. in Bocaccio 10 to large and delighted audience.

SUFFALO.—ACADEMY OF MUSIC: George Edgar's new piece, The Banker, did not score a success. The co. has returned to New York for re-organization. Alexander Salvini filled out the week, giving The Three Guardsmen, Don Cesar de Bazan and A Child of Naples to well-pleased audiences. Mr. Barnes of New York 10-12. **STATE THEATRE:** The season's introduction was the dramatization of Mark Twain's Innocence and Father. Tommy Russell, who takes the dual part of Innocence, the pauper, and the Prince, was well received, as was the piece throughout. Margaret Mather week of 12-20. **THE CORNING LECTURE:** The Ivy Leaf was last week's bill. It has been here frequently, and has nothing new to offer. Business was fair. **STARK'S THEATRE:** Tommy Pastor always fills this house, last week was no exception. He has a fair co., with an attraction in the recent addition of Jessie Bonnell, who scored a success in her character act. Fabio Romani is this week's bill. **ITEMS:** The Buffalo 2 1/2 p.m. is authorized by the statement that Susan Bernhardt and Margaret Mather will start together next week. The former playing Romeo to Miss Mather's Juliet. The season is to open in London.

SALAMANCA.—GRAND OPERA HOUSE: Reeves-Monroe Burlesque Opera co. in Faust 4; good house. Co. decidedly amateurish; unsatisfactory performance.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Kattie Rhoades 1-6. Popular prices and good business. Blue and the Gray 7; fair business.

ELGIN.—GRAND OPERA HOUSE: Grimes' Cellar Door 4; fair business. Al. G. Field's Minstrels 4; good business. **AVONDALE THEATRE:** Kate Pursell in Queen of the Plains came 2; fair business. Agatha Singleton 2; good business. She presented The Vagabond, A Persecuted Barber, Rose Pe Gracia and Enchanted.

ROCHESTER.—LACON THEATRE: Faust 1 p.m. to date attracted fine houses 8-12. The co. was large and well qualified to present the play in an excellent manner. Hilda Thomas made an exceedingly sprightly Faust, and her vocal efforts were cheered. Martha Porteus was a very fascinating Marguerite. Will Mandeville as Mephistopheles kept the house in the best of humor. The Charity Ball 11-12, although handicapped by very inclement weather, drew very fine audiences and afforded great pleasure to those who had the hardihood to venture to face the disagreeable storm. Ward-Bowers next. **SCENARY:** Large audiences were attracted by Agnes Wallace Villa in The World Against Her 10-12. The co. supporting was, with a few exceptions, equal to all demands made upon them. Master and Man and Fort Donelson week of 12-20. **NEW GRAND OPERA HOUSE:** A large business was done by Kate Pursell, who appeared in The Queen of the Plains week of 8-12. Kate Pursell, who deserves commendation for her excellent work, enters into her business with a vim that is commendable. McCaffrey and Dempsey's Vandeville co. week of 12-20. **ITEMS:** Kate Pursell is mourning the loss of a large diamond ear-drop. The weather the past week has had its effect upon receipts at the box office of local houses. Little Voo, the infant prodigy, with the World Against Her co., was the recipient of nightly applause from the large audiences. The drop-a-time in the slot system of opera glasses is a welcome innovation at the Lyceum.

AUBURN.—BURN'S OPERA HOUSE: Kattie Romney's co. in Bubbling Over drew a large audience 9. Kattie is as lively and pleasing as ever, but without an orchestra and, with the worst of support, of course she failed to please.

ALBANY.—FRONTON'S THEATRE: Frederick Ward and Mrs. Bowers presented Gaiety, Macbeth, Virginia and Othello 8-12 and made a hit. Mrs. Bowers received considerable praise for her efforts, but Mr. Ward was not at his best, except in Gaiety and Virginia. The patronage was only fair, but the audiences were well pleased. Roland Reed opened the latter half of the week, presenting The Woman Hater to fair business. He was well received, although the play is not new to Albany audiences. Old Jed Protry and The Wife divide week of 12-20. **H. R. JACOBI'S:** The Playmaster drew well 8-10. The cast, however, was by no means remarkable, although the usual enthusiasm was created by the tank, etc. Money had was a very potent drawing attraction 10-12. The opening night brought a large audience and the production was received with every demonstration of approval. F. J. Henley as Cary Haskins did clever work, and was ably assisted by Mason Mitchell as Jack Adams. The remainder of the cast were entirely acceptable. The Rajah 12-17; Ivy Leaf 18-20. **ITEMS:** The Hamlet-open their season with Superba at Harman's Bleeker Hall Sept. 20.

OHIO

CANTON.—THE GRAND: Julia Marlowe 8-10 in As You Like It. The Hunchback and Romeo and Juliet to very fair business. Miss Marlowe received certain calls at the close of each act. The co. with one of two exceptions is weak and unsatisfactory.

THE PARK: Madame and Augustin Neuville commenced a week's engagement 8, presenting The Boy

Trump to large business during the entire week. The attraction is, by far, the best seen at this popular theatre. It could be quite a relief if attractions of this class could replace the immovable trash that is now flooding the boards of the cheap theatres throughout the country.—**CURR:** T. N. Wilson of this city, the author of *Andersonville*, the Veterans and other military dramas, has about completed a new play that will be produced by various G. A. R. Post.—**Wigne O'Brien**, dramatic critic on the Cincinnati *Times-Star*, has written a burlesque on *As You Like It*, entitled *As You Prefer It*. Manager James Fennessy of Cincinnati, informed me that it would be produced by the Ohio Dramatic Company, Manager Larry H. Reid says there will be more new attractions visiting Dayton during the coming season than ever before.

CINCINNATI—GRAND OPERA HOUSE: The Kindergarten played a return date at this house and turned people away, S. E. O. being displayed early in the evening. Hearts of New York.

PORTLAND—GRAND OPERA HOUSE: Aiden Benedict's *Robt. Roman*, S. E. O. The best drama that has been in our city for two seasons (kindergarten), a fine comedy and deserves patronage.—**HEIN:** Abe White, who was with the Colored Aristocracy co., has returned home.

HAMILTON—OPERA HOUSE: This house will be opened for the season with *A Brass Monkey*. The hall has been entirely remodeled, new opera chairs throughout the house, new scenery, stage made larger, water over the entire house, and the dressing rooms refitted.

SEBASTIANVILLE—CITY OPERA HOUSE: Fleming's *Around the World in Eighty Days* opened this house to a good-sized audience considering the stormy weather. Co. good.—**HEIN:** The Summer vacation has dampened Manager McLaughlin's patriotism. "The Star Spangled Banner" was heard at the close of his opening performance.

SEBASTIANVILLE—DAVIS OPERA HOUSE: Gipsy Ward and her co. appeared in *Running Wild* to slim business. Co. very poor.—**Wester:** The Waste Pavilion Theatre co. closed their season of eleven weeks to big business. Mr. Waite leaves his home at Elkhart, Ind., for a short vacation, and on Sept. 22 the co. will open their regular season at Seaside, Ohio, playing *Pennsylvania*, *New York* and *New England*.—**George L. Moreland**, the Treasurer of the *Running Wild* co., departed with the receipts on their appearance in this city, leaving the co. in a very bad shape financially. They will keep all future engagements, however.

MAISON—MUSIC HALL: Collins Comedy co. to a good business week of 5-10. Co. strong.

UPPER SANDUSKY—OPERA HOUSE: Opened the season with the *Running Wild* co. to a large well recommended audience. The co. cannot be overpraised and would have given a good entertainment had it not been that two of the principal actors got into an embroglio and failed to appear. Gipsy Ward as Kitty Skylark deserves special mention, and taking it all in all, the co. did the best they could under the circumstances. This is an upper house has been here for some time and is thoroughly overhauled. It has been provided with nearly as elegant new opera chairs, and has now a seating capacity of about 1,000 (including the gallery). Under the new management none but first class attractions will be booked, not more than one show per week, and the best of order will be observed. The floor has been raised, the dressing rooms enlarged and furnished with all conveniences necessary for a first-class theatre. Upper Sandusky has now a theatre that it need not be ashamed of, and under the new management, with as good a show town as there is in Ohio, we look forward to a prosperous season.

TOLEDO—WHEELER OPERA HOUSE: Robert Downing & co. in *The Tactician* and *Damon* and *Philo* to fair business. Primrose and West to good business. Emma Abbott & co. two performances. Martha and Emma to good houses.—**People's:** One of the bravest to packed houses.—**Lizie Evans:** Well here.—**THE** *Edith Hamilton* co., on Sept. 2, John and the leading agent of the Mid-west at all in town last week.

YOUNGSTOWN—OPERA HOUSE: Haddon's *Pan-tasia* co. during last week ending (to overpacked house) at advanced prices. The Little Nugget co. came on a rainy night and played to a good audience.

PIQUA—CONOVERS OPERA HOUSE: The season opened here with *Lacking 5*, owing to the rainy night, the attendance was very light.

WOOSTER—NEW CITY OPERA HOUSE: Lawrence's *Edith Hamilton* co. to fair business and very appreciative audience.

WARFIELD—MEMORIAL OPERA HOUSE: Haddon's *Pan-tasia* & co. to large and enthusiastic audiences.

PENNSYLVANIA.

READING—ACADEMY OF MUSIC: This theatre was opened for the first time in 1886. During the past Summer Manager John D. Misher has spent over \$5,000 putting in a new proscenium designed by McElhattry & Son, new scenery by W. J. Fellers & Son, new carpets, furniture, etc., throughout, making the house complete in all its appointments. The system stage dressing rooms, ladies' parlors and gentlemen's smoking room have been repainted, repapered and refurnished splendidly. Only meritorious co. will be booked, and the prices at no time will be less than 25-35-50-75-100. When this class of attractions cannot be had the theatre will be closed. The New Academy will open on Sept. 15 by Annie Paisley in her new play, *Followed by* Frank Mayo, John Aldrich, Margaret Mather, Mrs. D. P. Rogers, Cora Tanner. Manager Misher will give the Academy his personal attention, and leave nothing undone to please the visiting co. and his patrons.—**GRAND OPERA HOUSE:** Safe, T. Jack's *Creole Burlesque* co. drew a large house and gave a very good performance. T. Jack and Fly played to a large audience.—**THE** *Great Metropolis* filled the house.—**THE** *Irish Corporal* appeared to a fair house.—**AROUND THE WORLD IN EIGHTY DAYS** drew a crowded house.

BETHLEHEM—OPERA HOUSE: A fair sized audience greeted Tony Farrell, Jennie Ireland and a good supporting co. in the initial performance of *The Irish Corporal*, Sept. 8, under the management of C. E. Gardner. East Jerry, Tony Farrell, Lawrence Osborne, Thomas Williams, Leonard Warrington, A. E. Kern, Joel Osborne, George Granger, Bill Swann, T. Gordon Meade, Dan Bolton, George Arkonin, Dick Daniels, Robert A. Jones, Alfred Daniels, S. J. Fulsome, Paul Kelly, E. E. Fisk, Chas. M. Elin, William B. Myers, Annie Osborne, Charlotte Wayland, Claudia Warrington, Florence Campbell. The Irish Corporal, as presented, gives evidence of coming to stay. Its action is bright, easy and natural, the story is strong and pleasant, the climaxes come because they can't help it under the circumstances, and a sustained human interest is held to the end. The play has an excellent combination of pathos and comedy, and bids fair, after a few minor alterations, to become a fixture on the dramatic boards.—**HEIN:** Prof. Perry, for several years leader of the Opera House orchestra in this place, has accepted the leadership of the orchestra at the Ninth and Arch Streets Museum, Philadelphia, and has come thither to prove his excellent ability in that direction. Edwin Parrish, who has been in town for a few days on a final visit to his parents before starting out for the season, left here to join Charles Erin Verner in New York.

MAUCH CHUNK—OPERA HOUSE: Adah Richmond in *Chloe Chow* to fair business. Fine entertainment.

WILKESBARRE—MUSIC HALL: The Great Metropolis to fair business. The co. is a strong one,

and they carry a large amount of realistic scenery. Performance very satisfactory. *Runaway* and *Ten in the Nabobs* to good business. The co. is a good one throughout, and give a very pleasant performance. J. K. Hunter & co.; Louis James in *Runaway*.—**HEIN:** Manager Bangsford has secured *Patience Bill's Wild West* for a week's performance and will give two exhibitions at Easton, two at Wilkesbarre, and at West Side Park and two at Scranton.

NEWCASTLE—OPERA HOUSE: The Private Secretary to fair business. The co. is an excellent one and gave entire satisfaction.

CANONDAUA—OPERA HOUSE: Marie Greenwood gave *La Fille de Madame Angot* to a large-sized and fashionable audience. Star and co. were greeted with frequent and well-deserved applause.

SPRINGFIELD—OPERA HOUSE: Spider and Fly co. gave a very enjoyable performance to a crowded house. Golden Nugget.

LANCASTER—FULLER OPERA HOUSE: Floy Crowell to good houses. *Runaway*. The paper, toise consists of Storm Beaten, Molly Bawn, Black Spider, Neck and Neck, Three Marriageable Daughters and Little Hamdaker.

WILKESPORT—WHITE'S OPERA HOUSE: Edwin F. Mayo in *The Silver Age*, S. E. O. to fair business only, on account of the inclemency of the weather.

GIL CITY—OPERA HOUSE: Frank Daniels in *Little Puck* opened the house for the season and did a good business. The improvements in the house were much admired.

WARRER—LIBRARY HALL: Verna Jarboe in *Starlight* to large and appreciative audience.

DANVILLE—Spider and Fly to a deservedly poor house.

SHENANDOAH—PETERSON'S THEATRE: Adah Richmond *Burlesque* co. to good business.

OUTLET—OPERA HOUSE: Noss Family to S. E. O. to hundreds turned away.

TAMMQUA—ALLEN'S OPERA HOUSE: Cold Day to large business.—**HEIN:** On the Potomac cancelled their dates here owing to the first performance being unsatisfactory to Miss Joyce, who instructed her agent, John Wilson, to cancel the first three weeks in order that the play may be reconstructed.—**Tom Barclay**, who was doing advance work for Uncle Hiram last year, but is representing the Adah Richmond co. this season, spent 15 in town amongst his old acquaintances.—**J. W. Gurrville**, leading tenor in Jules Grant opera co. last year, is with *The Cold Day* Co. Mr. Gurrville's wife, who is a sweet singer, is also with this co. They and Mr. Fisher speak very highly of *THE DRAMATIC MIRROR*, and say they would not be without it.—**Manager Allen** has instructed the orchestra at his house to play "The Star Spangled Banner" at the close of performances.

ALTONA—ELEVEN AVENUE OPERA HOUSE: This cozy little house was opened on Sept. 1 by the Great Metropolis. The entire house was sold including standing room.

ALLENTOWN—MUSIC HALL: Spider and Fly to fair business. The Great Metropolis was very satisfactorily presented to a good-sized audience.

MAHANOY CITY—OPERA HOUSE: Frank Mayo was to have opened the season, but cancelled date. The next co. booked, which was the Blue Hart Sisters, opened the house 2-30 to large and well pleased audiences, doing the biggest business at cheap prices that has been done here for years.

HEIN: Business in the coal regions is first-rate now, and no doubt theatricals will fare much better than for the past two seasons.

SEBASTIANVILLE—OPERA HOUSE: The Private Secretary to good house. Frank Daniels in *Little Puck*, considering the weather, audiences large. Performance, as usual, first-class. Verna Jarboe in *Starlight* to good business. Blue and the Gray to small audience, but gave general satisfaction.

LANSDOWN—OPERA HOUSE: James Macie and an excellent co. of comedians in *Grimes' Cellar* kept a large audience in a good humor.

RHODE ISLAND.

WOODSOCKET—OPERA HOUSE: On the Frontier to a big gallery. A. Pat Rooney exhibited his *Warbirds* to the largest house of the season, every seat being taken. Pat Rooney officiated as umpire during a game of baseball at the Agricultural Fair the afternoon of the 11 between the fat men of Milford, Mass., and the fat men of Woodssocket. Some close decisions.

PROVIDENCE—OPERA HOUSE: A Brass Monkey to good business.

NEWPORT—NEWPORT OPERA HOUSE: Corradini to good business. The Wife to large house.—**HEIN:** Lillian Russell made her first appearance at a musicale given by a prominent citizen here. Reports from the 25 say that the city, fairly Lillian scored a great success as a drawing-room diva.

TENNESSEE.

NASHVILLE—THE VANDERBILT: Charles A. Ward drew large houses 2-30.

CLARKSVILLE—ELLEN'S OPERA HOUSE: George Wilson's *Minstrels* to good business, playing to 2-30. *Betty Bernard Chase* to fair business.

MEMPHIS—MEMPHIS THEATRE: This favorite old time house was opened by George Wilson's *Minstrels* to an audience of 2-30 people, the largest house ever known. The performance was first-class and Mr. Wilson did not disappoint any of his old friends here, as he and his troupe are excellent.

HEIN: Manager Leubrie looks ten years younger, and if the opening night is an indication of the business for the coming season, he will be one of the happiest men in town.—**John Mahoney** and his corps of ushers all appeared in nice fitting blue uniforms with gold lace trimmings.—**Manager Gray, of the Grand, will auction off the seats for his opening 22. Emma Luch is to be the drawing card.**

TEXAS.

GALVESTON—TOWNHALL OPERA HOUSE: This house is being put in readiness for the opening of the season, and while no starling improvements have been made in or about the place, a thorough overhauling and cleaning has effected a pleasing change. James H. Walkin in *Sam Houston* will be the initial attraction 17, and a peculiarly successful engagement can safely be predicted.—**HEIN:** W. Seeskind, a relative of Manager H. Greenwall, will be stationed at this point, attending to the interests of Galveston and Houston houses, while Manager Phil Greenwall will look after Dallas and Fort Worth, with headquarters at the latter place. George H. Walker will continue here as treasurer. The orchestra for the coming season will be under the leadership of Prof. H. Leberman, an artist of wide experience and acknowledged ability. This selection meets with the unqualified approval of the theatre-going public, and will result in a much-needed improvement in an important department.

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE: Nellie N. Herby to packed house.

VERMONT.

BURLINGTON—HOWARD OPERA HOUSE: Casey's *Troubles* to good business.

VIRGINIA.

ALEXANDRIA—LAWSON'S OPERA HOUSE: May Davenport's *Burlesque* co. to good business. Three Fast Men to fair house.

NORFOLK—ACADEMY OF MUSIC: Gus Williams and John Kelly, supported by a fair co., rendered the musical *Wings of U and I* to a large audience, and repeated the performance to a smaller house.—**OPERA HOUSE:** The Bell-Elliott Royal Marionettes drew good houses week of 3-5, and has given very creditable entertainments.

DANVILLE—ACADEMY OF MUSIC: A. M. Palmer's firm the Penman co. formally opened the Academy to the largest and most fashionable audience seen here in several years.—**HEIN:** Manager Hort, of the Academy, says that he has the strongest bookings for this year that was ever seen here, and has every reason to expect a good season.

RICHMOND—ACADEMY OF MUSIC: Gus Williams and John T. Kelly opened a four nights' engagement in *U and I* to a full house.—**THEATRE:** Frank M. Nish in *Out of Sight* opened to a full house, closing with a lesser one.

GREENSBORO—OPERA HOUSE: A. M. Palmer's firm the Penman co. to large house first night and fair business second, despite a heavy rain storm and the thermometer at thirty in the shade. The best all-round co. ever seen here.

WEST VIRGINIA.

WHEELING—OPERA HOUSE: A Fair Rebel to fine audience and strong play and co. Around the World in Eighty Days 15, 21. The new scenery evoked more applause than the co. good business.—**GRAND OPERA HOUSE:** Hilarity, 3-30; good business.

WASHINGTON.

TACOMA—TACOMA THEATRE: Gentry's *Equine and Canine Paradox* to excellent business 1, 2.—**GRAND THEATRE:** *Esse Funt* with the Car-dray and Wass Dramatic co. has been doing a fair business during the week, presenting *Diocese*, *In-gomar*, *The Son of Joe*, *Lead Astray* and *Leah the Forsaken*. There is a decided improvement in Miss Tittel's work since her last visit here about a year ago.

WISCONSIN.

MILWAUKEE—DAVIDSON THEATRE: The dedication and formal opening of this theatre by the Emma Jachopera co. occurred 5. The handsome edifice was crowded with the elite of the city, assembled both to enjoy the opera *L'Africain* and to inspect the new and elegant playhouse. Miss Jach made her first bow to a Milwaukee audience in opera and sustained the many promises made by her managers. The opera was well presented considering its magnitude. The singing of Charles Redmond as Vasco, and J. C. Wilson as Don Diego, was particularly good. *Milwaukee Ideals* 15, 15.—**ACADEMY OF MUSIC:** Rose Coghlan in *Pug Woffington* opened the season 15. Miss Coghlan has been seen here before in this character and the excellence of her work needs no further mention. The supporting co. is a most capable one and the costumes worn are new and of elegant selection. *Beatrice Woodland* as Mabel Vane, is charming in her simplicity and Jennie Weatherly as Mrs. Tripet, Frederic Sackett as Ernest Vane, Thomas Whiffin as Tripet are deserving of special mention for excellence. The entire performance was a most creditable one for the first of the season. *A Pair of Jacks* 15.—**HEIN:** *Dear Irish Boy* opened 7 to the capacity of the house, continuing good balance of week and giving entire satisfaction to lovers of the heroic Irish drama. The cast is a strong one and presented the piece in an able manner. *Stowaway* 15.—**STANDARD:** *Mar- hende Clarke* in *The Head Heart* opened 4. The piece is one beyond the capability of Mr. Clarke and his co. and of too sombre a nature to please the patrons of this house. *Charles Loder's Hilarity* 12.—**HEIN:** The principal events of the past week have been the opening of the Davidson Theatre and Academy of Music. The opening of the Davidson gives to Milwaukee one of the handsomest and most complete theatres in the West. Built entirely of stone and iron it may be considered as near fire-proof as it is possible to make a building of this kind. The interior is striking in its richness and beauty, the decorations being the most elegant and costly money can procure. The stage is a perfect one, and the general plan of the building is perfect in every detail. Manager Brown has given much attention to this part of the building and the profession will not be slow to appreciate his efforts.—**Hardly** had the people become accustomed to the so beautiful a theatre before another magnificent and elegantly appointed structure was thrown open for the inspection and approval by the opening of the Academy on 15, few expected to see so beautiful a house arise within the walls of the old structure, but when the lights were turned up upon the stage last night one was inclined to imagine he had strayed into the Palace of Aladdin. Manager Marsh has reason to console himself and feel assured that in point of beauty and convenience the Academy will rank among the first theatres of the country.—**Manager Brown** was remembered by his brother Elias upon the opening night with a beautiful floral harp.—**Manager Augustus Piron, accompanied the Rose Coghlan co. to witness the opening performance and direct the production of the new play, *Sabriel*, 12.**

OSHEOSH—GRAND OPERA HOUSE: Mattie Vickers in her new play, *Edith Hamilton*, to a crowded house.

STANTON—CONCORDIA OPERA HOUSE: *McElhattry's Family* to crowded house.

ANTIOH—JOHN OPERA HOUSE: The Stewart Grand Concert co. gave a musical entertainment to a crowded house.

WISCONSIN—FULLER OPERA HOUSE: Town Lots to good business.—**THEATRE HALL:** Wilson Theatre co. opened 2-3 at cheap prices.—**HEIN:** "The Star Spangled Banner" is never omitted after a performance at the Fuller. F. W. Hoyt, a prominent young business man of Madison, now assisting Manager Fuller, is a staunch admirer of *THE DRAMATIC MIRROR*.

DELAWARE—GOODWIN'S OPERA HOUSE: Town Lots to good business. *Hess* there co. 2 to 3 to lighted audience.

CANADA.

BELLEVILLE—OPERA HOUSE: Casey's *Troubles* co. to packed house. The officers of the Fifth Battalion, A. I. L., will give a concert 23.

TORONTO—GRAND OPERA HOUSE: Hallen and Hart in *Later On* to large business.—**ACADEMY OF MUSIC:** The Boston Ideals in *Fauvette* 8-10 to elite audiences and good business.—**TORONTO OPERA HOUSE:** Master and Man 8-10; large business.—**HEIN:** One of our Aldermen found Manager Frank going around with his "white pick" after Sept. 1, and sent around to get his measure for a shining silk Dunlop.—**Fred Strauss**, the new treasurer of the Academy, was installed last week. He is "lightning" on handling pasteboards, gentlemanly and courteous, and will be popular with the patrons of the theatre. Mr. Sparrow, of Montreal, associate manager of Mr. Jacobs, was in the city last week.

HAMILTON—GRAND OPERA HOUSE: The only attraction at the Grand during the past week was *Faust* 10 to 12.

ST. JOHN—MICHENER'S INSTITUTE: A Social Session 1-2 to large and well-pleased audiences. E. A. McEwell opens here 17 for a short season.

LONDON—GRAND OPERA HOUSE: Instead of the *Paragon* Margaret Mather will open the house 25, 26, followed by Kate Purser, three nights, commencing 27, and Prince and Pauper, with Tommy Russell, two nights. The interior of the house was thoroughly refitted and repainted last season, but the large lobby is to be overhauled and refurnished in time for the opening.

MONTREAL—ACADEMY OF MUSIC: Margaret Mather opened to a good house in *The Honeymoon* 2. Performance excellent.—**THEATRE ROYAL:** Held by the *Enemy* to good business 2-15.

London Notes.

It is early in the theatrical season, but none too early to begin the protest against the encroachment of which a good deal has hitherto been said in these columns. *THE DRAMATIC MIRROR* begins the attack at once by remarking that often they mean no more than the desire of the grossly theatrical to get to get as much as he can for his money, and adding that "to the actor the encroachment has lost its old significance, and to the major portion of the audience it is an irritating bore." This is all perfectly true, and yet actors and audiences submit to the imposition. Both have the remedy in their own hands.

George Barrett (brother to Wilson) thanks me for having drawn his attention to that paragraph from *THE NEW YORK DRAMATIC MIRROR* which alleged that he declared he would not return to America for £1000 per week. George describes the paragraph as "damaging," and says that the only time he ever mentioned "such an amount in connection with America" related to what was called "the ride for life" when his brother Alfred, in speaking of this experience, said, "George, I have often said I would not do the journey again under similar circumstances for £1000." And that is the whole truth of the matter.

DATES AND ADVERTISING.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Saturday.

DRAMATIC COMPANIES.

ATTER BARK (W. A. Brady's): New Orleans, La., Sept. 12-25. New Britain 21, Galveston, Tex., 22, 23. Houston 22, 23. Austin 23, San Antonio 23, 24. Taylor 23, Waco 23, Fort Worth Oct. 1, 2. Dallas 2, Tyler 2, Marshall 2.

A. M. PALMER'S MADISON SQUARE: Chicago Sept. 15-27.

A CRAZY LOT: Wappinger Falls, N. Y., Sept. 25. Catskill 26, Connequot 26, Saugerties 26.

A STRAIGHT TIP: Providence, R. I., 18-20. Baltimore, Md., 22-27.

ALICE JONES: Buffalo, N. Y., Sept. 15-25. Cleveland 22-27.

ACROSS THE CONTINENT: Burlington, N. J., Sept. 18. Huntington, Pa., 19. Tyrone 20, Newcastle 20. Erie 21, Cortez 21, Latrobe 21.

AROUND THE WORLD (Fleming's): Cincinnati Sept. 20-22.

ALICE SWEET ALICE: Holyoke, Mass., Sept. 13. Chicago 24, Nashua, N. H., 25. Fitchburg, Mass., 22. Lowell 21, Salem 21. Winchendon 21, Lynn 21, 22.

ANNE WARD TIFFANY: New Britain, Conn., Sept. 20-24.

AUGUST DAILY: Boston Sept. 23-27.

A BROAD PAPER: New Bedford, Mass., Sept. 18. South Framingham 19. Marlboro 20, Nashua, N. H., 20. Manchester 21, Lawrence, Mass., 24. Haverhill 24, Lowell 24, Fitchburg 24, Clinton 25, Waltham 24, Chelsea 25, Lynn 24.

AGATHA SINGLETON: Piquette, Pa., Sept. 15-25. Baltimore, Md., 18-22. Warsaw, N. Y., 22-24.

AROUND THE WORLD IN EIGHTY DAYS (Kearney's): Washington, D. C., Sept. 15-25. Baltimore 22-27. N. Y. city 27-Oct. 4. Brooklyn 4-11.

A PAIR OF JACKS: Milwaukee, Wis., Sept. 15-24. Madison 22, Monroe 21, Lacrosse 21, Dubuque 19, 20, Clinton 20, Piquette 27.

ANNE PATTER: Philadelphia Sept. 15-25.

AUNT JACK: Cohoes, N. Y., Sept. 13, Schenectady 25, Montreal, Can., 27-29.

AN IRISHMAN'S LOVE: Dayton, O., Sept. 15-25.

AGNES HUNTINGTON: N. Y. city, Oct. 2.

AGNES BENDIS: Buffalo, N. Y., Sept. 15-25. Batavia 20, Allentown 20, Erie, Pa., 24. Bradford 25, Hornellsville, N. Y., 25. Elmira 25, Baltimore, Md., 29-Oct. 2.

AN IRISH ARIAL: N. Y. city Sept. 15-25. Pittsburgh, Pa., 22-27. Cleveland, O., 29-Oct. 4. Sandusky 6, Fostoria, 7. Lima 8, Springfield 9, Dayton 10, 11.

ALL THE COMFORTS OF HOME: N. Y. city Sept. 9, indefinite.

A TEXAS SIBER: Chicago, Sept. 8-25. Buffalo, N. Y., 22-24.

A TRIP TO CHINATOWN: Decatur, Ill., Sept. 18. Bloomington 19, Galesburg 23, Des Moines, Ia., 23.

ANNA BOCK: Hartford, Conn., Sept. 22.

A PRINCE'S VOYAGE: New Haven, Conn., Sept. 17, 18. Bridgeport 19, 20. Washington, D. C., 22-27.

A FAIR REBEL: Columbus, O., Sept. 15-25. Norwalk 22, Jackson, Mich., 23. Kalamazoo 24, Grand Rapids 26, 27.

A PRINCE'S MATCH: N. Y. city Sept. 15-Oct. 25.

A BUNCH OF KEYS (Bottner's): Chicago Sept. 15-27.

A COLD DAY: Lansford, Pa., Sept. 15. Shamokin 18, Sunbury 19, Shenandoah 20, Hackett 20, Freehold 21, Tunkhannock 21, Towanda 22, Owego, N. Y., 23. Ithaca 27, Cortland 29.

AGNES HERRISON: Chicago Sept. 8-27.

A LADY KNOWS: St. Louis, Sept. 15-25. Milwaukee, Wis., 22-27. Detroit, Mich., 25-Oct. 4.

BOTTOM OF THE SEA: Brooklyn, N. Y., Sept. 15-25. Newark, N. J., 27-29. Jersey City, N. J., Oct. 4. Philadelphia, 6-11. Providence, R. I., 15-18. Brooklyn, N. Y., 20-22. Cleveland, O., 27-Nov. 4. Pittsburgh, Pa., 18.

BOSTON COMEDY: Quebec, Can., Sept. 15-27.

BESSA BUCKLEY: Cincinnati Sept. 15-25.

BALDWIN'S MINSTRELS: Peru, Ind., Sept. 15-25. Lafayette 22-27.

BLACKBURN: Fitchburg, Mass., Sept. 18. Milford, 19. Woonsocket, R. I., 20. Philadelphia 22-27. Baltimore 29-Oct. 4.

CAROL OF MONEY: Chicago, Sept. 15-25. Keosauqua, Ia., 22. Kaithe 23, Beloit 24, Madison 25, Rockford, Ill., 27.

[illegible]



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A NEW YORK journalist is at work on a book to be called "The Rise and Fall of Comic Opera in America."

OSCAR WILDE, the apostle of the lily, says: "The more insincere a man is the more purely intellectual his ideas will be." How intellectual the average advance agent must be!

A NEW YORK contemporary says that very likely the time is coming when the drama will not be given us in so many acts, as at present, but in so many rounds.

TOLSTOI has nine children, the eldest of whom is a girl of eighteen who is a devoted disciple of her father. What an interesting young woman she must be!

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FAMILIAR TALKS WITH QUEENS OF THE STAGE. REPORTER.—"How do you like America?" STAR ACTRESS.—"I hate on America, you know, and am passively delighted to get back to it."

"THE ugly and stupid have the best of it in this world."—The Picture of Dorian Grey. What a good time Oscar must have!

MR. BARNUM says that every female dancer of the five hundred engaged in his show is accompanied by her brother, one of her parents, a husband or some near relative. Now that the ladies have adopted this unique plan, the question arises, what will they do with their "mothers" of last year?

MARION MANGLAIS suffering from nervous prostration. And Jeannie Winston is in the dismal dumps. All because a horrid man tried to take snap-shots of their tights. A Western sheet says, "these young women should go in a convent. No one ever heard Fay Templeton objecting to a little thing of that kind."

QUIDA is writing a play for Sarah Bernhardt. There is no truth in the rumor that one of the climaxes of the play is intensified by the divine Sarah diving into the mouth of a cornet in the orchestra and coming out at the other end for an encore.

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NOTICE.—During the production of the new realistic drama "Through the Jungle" the audience are requested to keep their seats, as a strong netting will be stretched across the stage which will prevent the lions, tigers, lion-constructors, etc., from escaping and causing annoyance. Persons occupying boxes are requested to refrain from feeding the animals during the progress of the play.

BERNHARDT is to essay Cleopatra now. How Shakespeare and Mrs. Potter will suffer!

STANLEY IN AFRICA is the name of a spectacle now being prepared for the stage. Stanley will know what real suffering is when he sees himself made a spectacle of by an American actor.

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Booth-Modjeska Company, Season 1889-90:

N. Y. SUN—Another young actress revealed in Shakespearean roles at the Broadway Theatre is Miss Maida Craigen. She developed, as Hero, the best qualifications of a leading actress, and in the church scene, when accused by Claudio, was especially fine and intensely dramatic. She first played in Boston with Boucicault in the fall, and since then until this season has been playing juvenile roles. She played at the Madison Square with Mansfield as Prince Karl, and with Mrs. Porter on her first appearance at the Fifth Avenue, and is now playing with the Booth-Modjeska company. She is in *Rich and Poor*, *Nothing But the Best*, *Fortunio*, *The Fool's Revenge*, *Martina*, *Don Cesar de Bazan*, and *Jessica* in *The Merchant of Venice*.

N. Y. TIMES—Miss Craigen's *Jessica* was poignant, pretty and picturesque. **N. Y. WORLD**—Miss Maida Craigen was a very winsome *Jessica*. **DRAMATIC MIRROR**—The Hero of Miss Craigen was sweet and sympathetic, and she looked decidedly pretty enough to give plausibility to the details of the plot to turn the tide of a fair prospect.

N. Y. TRIBUNE—Miss Maida Craigen gave a careful performance as *Martina*, marked especially by earnest feeling and grace of manner.

PHILADELPHIA TRIBUNE—Miss Craigen was a pretty, girlish and animated *Jessica*. **PHILADELPHIA ITEM**—Miss Craigen in both looks and action was a charming *Jessica*. **BALTIMORE AMERICAN**—Miss Craigen makes charming *Jessica*. When she struggled against the temptation to answer her question how her acting was, sweet, charming and natural.

CHICAGO TIMES—Miss Craigen put considerable force into the part of *Martina* and looked so convincingly tender, in the last act especially, that one could scarcely blame the king.

CHICAGO HERALD—Miss Craigen as *Hero* delighted the eye with her attractive face and played the part with charming grace and feeling.

CHICAGO TIMES—Miss Craigen did excellent work going far to life *Fortunio* above the weak "little girl from school" place where she is usually placed and kept *CHICAGO INTER-OCEAN*—Miss Craigen is a thoroughly interesting, intelligent and effective *Martina*.

BOSTON ADVERTISER—Miss Craigen was a sweet and winning *Hero*. **BOSTON GLOBE**—The time yesterday evening was Miss Maida Craigen. Avoiding the temptation to contract the part, she was successful in presenting the role naturally and effectively.

BOSTON TRANSCRIPT—Miss Craigen's *Jessica* was excellent in intelligence and spirit and she reads her lines with so accurate an understanding of their meaning and conveys the character so clearly that she rarely fails in producing the desired effect.

BOSTON GLOBE—Miss Maida Craigen won warm assurance of her popularity on her entrance as *Jessica*. She gave an exceptionally fine picture of the young *Jessica*, being beautifully attired in the first act in a semi-Oriental costume. It is needless to say, she read her lines also in a careful manner.

BOSTON HERALD—Considerable praise is due Miss Craigen for her *Jessica*. The drawing of the part was very picturesque and in acting it she was spirited and forcible, besides giving rather more feeling and worth to the desecrated mine than perhaps she ought to have.

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East 125th Street, bet. 4th and Lexington Avenues.
West 42d Street, bet. Broadway and 6th Avenue.

Main Office: HARLEN OPERA HOUSE.

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